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John C. Freund

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NEW YORK OPERATIC PROGRAM COMPLETE

Season to Open with Puccini's
"Girl"—New Names Among
the List of Artists

Following the decision to open its forthcoming season with a performance of Puccini's "The Girl of the Golden West," Caruso, Amato and Destinn appearing in their familiar rôles, the Metropolitan Opera House management has practically completed its plans for the twenty-two weeks of opera beginning on the evening of November 13. It had been planned to inaugurate the season with a novelty—Wolf-Ferrari's "Donne Curiose." But Director Gatti-Casazza has changed his plans, with the intention, it is believed, of demonstrating at the very beginning that Enrico Caruso, the tenor, has in no way retrograded from the standard of previous years.

Concurrent with this announcement a complete and, it is understood, final list of the members of the company has been made known to the public. This list includes the names of several newcomers, among whom are Frieda Hempel, the Viennese coloratura soprano; Margarethe Matzenauer, the Berlin contralto; Electra Parks Brownrigg, for whom the management predicts a noteworthy success; Heinrich Hensel, the German tenor; Lambert Murphy, the American tenor; Herman Weil, baritone, and Marcel Reiner and Putnam Griswold, basses. Mme. Tetrassini also will make her début on the Metropolitan's stage during the season. The full list of artists will be constituted as follows:

Soprani—Mmes. Bella Alten, Anna Case, Emmy Destinn, Geraldine Farrar, Rita Fornia, Olive Fremstad, Johanna Gadski, Alma Gluck, Electra Parks Brownrigg, Frieda Hempel, Alice Nielsen, Inga Oerner, Bernice de Pasquali, Marie Rapold, Lenora Sparkes, Rosina Van Dyck, Luisa Tetrassini and Berta Morena.

Mezzo-Soprani and Contralti—Mmes. Louise Homer, Helen Mapleson, Margarethe Matzenauer, Jeanne Maubourg, Marie Matfield, Lillia Sneling, Henrietta Wakefield and Florence Wickham.

Tenori—Messrs. Pietro Audisio, Angelo Bada, Julius Bayer, Carl Burrian, Enrico Caruso, Hermann Jadowker, Carl Jörn, Heinrich Hensel, Riccardo Martin, Lambert Murphy, Albert Reiss, Leo Slezak and Dimitri Smirnoff.

Baritoni—Messrs. Pasquale Amato, Bernard Begue, Giuseppe Campanari, Dinh Gilly, Otto Goritz, Antonio Scotti, Vincenzo Reschiglian, Edoardo Missiano, William Hinshaw and Hermann Weil.

Bassi—Messrs. Paolo Ananian, Georges Bourgeois, Adamo Didur, Antonio Pini-Corsi, Marcel Reiner, Putnam Griswold, Giulio Rossi, Leon Rothier, B. Millsbaugh-Ruysdael, Andres P. de Segurola and Herbert Witherspoon.

Conductors—Messrs. Alfred Hertz, Joseph Pasternack, Giuseppe Sturani, Arturo Toscanini. Assistant Conductors—Messrs. Richard Hagemann, Hans Morgenstern, Francesco Romei, Giulio Setti, Hans Steiner, Fernando Tanara, Willy Tyroler.

Chorus Masters—Messrs. Giulio Setti, Hans Steiner. Technical Director—Edward Siedle. Stage Managers—Messrs. Anton Schertel, Jules Speck. Assistant Stage Managers—Messrs. Lodovico Viviani, Norbert Zulkas.

Ballet Masters—Messrs. Michael Mordkin, Ludovico Saracco. Premières Danseuses—Mlle. Lucia Fornaroli, Mlle. Marcelle Myrtille. Premier Danseur—Michael Mordkin. Librarian—Lionel Mapleson. Chorus School Teacher—Hans Morgenstern. Ballet School Instructress—Mme. Malvina Cavalazzi.

It is understood that the directors have abandoned their plans to present Mr. Diaghileff's Imperial Russian Ballet of St. Petersburg.

Russian ballet, however, has not been eliminated from the program. Makail Mordkin and a troop of forty-two other Russian dancers will furnish the ballets and divertissements for four weeks in December and January. Julia Geltzer, of the Imperial Opera House in St. Petersburg, will head the ballet with Mr. Mordkin. Anna Pavlova, who was with Mr. Mordkin last year, will not, according to present plans, appear at the Metropolitan, although she will make a tour of the United States.



CHARLES W. CLARK

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This Eminent Baritone, for Many Years One of the Leading Singers of the Middle West, Will Return in January from European Engagements to Undertake Another Tour in the United States. (See page 4)

Charles L. Wagner Becomes Associated with Manager R. E. Johnston

Charles L. Wagner, former manager of the St. Paul Orchestra, who arrived from Europe this week, announced that he had become associated with R. E. Johnston, the New York manager of musical celebrities. Mr. Johnston and Mr. Wagner were educated together as boys in the managing business under the late Henry L. Slayton. Mr. Wagner's contract begins February 1, and although he will assist in the New York office he will devote himself principally to road work.

Mr. Mildenberg Sues Metropolitan for \$50,000

PARIS, FRANCE, Aug. 22.—Albert Mildenberg, the New York composer, told a representative of MUSICAL AMERICA to-day that he had begun suit, through his attorney, H. A. Callan, against the Metropolitan

Opera Company for damages and libel amounting to \$50,000 for the loss of the manuscript of the English score and part of the orchestral scores and translations of his opera, "Michael Angelo," which he had entered in the Metropolitan's contest for American composers. Mr. Mildenberg has been selecting the costumes and decorations for his new operetta, "The Weather Vane," which is to be produced by Mildred Whaley, of New York. He sails to-morrow, and expects to reach New York by September 1.

Dr. Wüllner Here for Vaudeville Tour

Dr. Ludwig Wüllner, the German baritone, who created a sensation in this country several seasons ago when M. H. Hanson presented him in a tour of recitals of German *lieder*, arrived in New York Monday to undertake a vaudeville tour. It has been intimated that later in the season Dr. Wüllner will be heard in a few concerts.

NEW ORCHESTRA WITH HADLEY AS DIRECTOR

"Committee of Millionaires" in San
Francisco Completes Plans for
Symphony Society

America is to have another permanent symphony orchestra this season, according to announcements coming from San Francisco, where the "committee of millionaires," comprising some of the leading merchants of the city, have decided to finance the project. They have chosen as director of the orchestra Henry Hadley, for the past two years conductor of the Seattle Symphony Orchestra and one of the best known of American composers.

Mr. Hadley, having previously cabled his acceptance of the \$10,000 a year offer made by the committee, returned from Europe Monday aboard the *Kaiserin Auguste Victoria*, and departed immediately for the Summer home of his parents in West Chop, Mass.

Thomas Nunan, music critic of the San Francisco *Examiner*, and a leading factor in the movement to establish a symphony orchestra in his city, says:

"Our orchestra leadership is to carry with it some highly important educational duties. I have convincing reasons to believe that Mr. Hadley, when he assumes the leadership of the San Francisco Orchestra, will be chosen to the Chair of Music at the University of California. He is well equipped for that position.

"The university plans, as the unofficial reports come to me, include the early organization of a conservatory of music that will be affiliated with the great educational institution at Berkeley. President Wheeler has been studying the possibilities with great earnestness during the past few years, and it is stated that a university musical department of high standard—one that will make California's name distinguished in all musical educational work—is one of his fondest dreams. With the State to supply the foundation, and with the 'Committee of Millionaires' to specially back him up in the undertaking, there seems to be no reason to doubt that our long-hoped for prestige in the American musical field will soon become a reality."

Sigmund Beel, the violinist, who went away from San Francisco about fifteen years ago to become famous in England, will return to San Francisco about the middle of September, and he will in all probability be the concert master of the San Francisco Symphony Orchestra. Mr. Hadley and Mr. Beel have been together in London, but whether the early return of Mr. Beel is the result of negotiations begun by Mr. Hadley is not yet known. Mr. Beel has written definitely to Impresario Will L. Greenbaum that he is coming in September and that he will make San Francisco his home for an indefinite period. This, it is believed, indicates that Mr. Beel has decided to accept the position of concert master in the orchestra, as the offer was made to him some time ago.

The orchestra will make its début in November. The first concert will take place probably in Scottish Rite Hall.

Nearly 300 of the most prominent business and professional men and women of San Francisco and the other bay cities are on the association list of members. These are the directors:

Barkan, Dr. A.; Berry, T. B.; Beylard, E. D.; Borel, Antoine; Bourn, W. B.; Byrne, J. W.; Crocker, C. H.; Crocker, W. H.; Deering, Frank; Esberg, Alfred; Grant, J. D.; Griffin, Frank; Heller, E. S.; McKee, John D.; Mintzer, William; Redding, J. D.; Rothschild, John; Sloss, Leon; Stern, Sigmund; Stillman, Dr. Stanley; Tobin, R. M.

The "Committee of Millionaires" has been in communication with ten or twelve of the most prominent conductors in the United States and Europe, and Mr. Hadley has finally been decided upon as the most desirable candidate for the important educational position. Dr. Wolfgram, one of the noted German conductors, was seriously considered for some time, but it was decided at last to choose an American.

Throws Side Lights on Personalities of Some Famous Piano Instructors

Clarence Adler, Returning from European Visit, Relates Recollections of Godowsky, Reisenauer, Busoni, Joseffy and Others—Reisenauer's Advice to Students Who Stayed Up Late at Nights—Joseffy as a Host—Godowsky's Athletic Desires

CLARENCE ADLER, the young Cincinnatian, is admired throughout this country and a good deal of Europe besides as a pianist whose splendid qualities are not often duplicated. He might, however, did he feel so inclined, hire a hall and entertain an audience almost as effectively by telling some of his reminiscences of great pianists he has known. Perhaps "reminiscences" is not the word to use in connection with Mr. Adler. It carries with it a sense of old age, of days, manners and customs long since past. Its inappropriateness will therefore be patent when it is said that Mr. Adler has just finished celebrating his twenty-fifth birthday. But whether catalogued as reminiscences, memoirs, observations or just plain, everyday stories, they are equally fascinating when he tells them.

A few days after his return from Europe last week the pianist gave a brief recital of odds and ends about three or four master pianists and several other musical luminaries with whom he has had the rare good fortune to come into contact. Comfortably packed into a revolving chair in one of the private offices of MUSICAL AMERICA, with his audience seated on a table in front of him he weaved various and sundry yarns for an hour and a half about Godowsky, Reisenauer, Busoni, Joseffy, Mischa Elman and Anton Hekking. But for the sordid necessities of mundane existence he might still be in that revolving chair recounting things to the man on the table. If Mr. Adler is very interesting he is also very modest, and his modesty prevents him from realizing how interesting he is.

Mr. Adler was absolutely disappointed with Godowsky the first time he heard him play. Indeed his disappointment was of the most complete, poignant and crushing kind. He confesses it frankly, openly, without fear or favor, and he is willing to proclaim it from the housetops if necessary. How did it happen? Well, always

bearing in mind that there are disappointments and disappointments, and that disappointments sometimes disappoint in a way that makes one wish for a few more such disappointments—listen and find out.

"I had been duly informed beforehand," said Mr. Adler, "that Godowsky was the greatest master of technic in the world. So I went to hear him with my mind fully made up what to expect. I was to see one who would rage wildly at the keyboard, who would do Herculean things in a style that would allow no one to remain in doubt of the fact that they were Herculean, who would play things of riotous difficulty and overpowering brilliancy in a maddening fervor of physical force, and a few other things along these lines of action. Alas, how my preconceived notions were precipitated into an abyss when I saw what I saw and heard what I heard! There was no keyboard ranting and fuming; there was no superficially brilliant composition; there was no expression of physical exultation in hurdling technical barricades. It was all done with such supreme ease, calmness, musical charm, poetry and beauty that I was completely stupefied. The best of it all was that the mechanical requirements of the music were indeed fully what I had expected they would be. But Godowsky can master all such things with so diabolical a facility that one might have thought he was only dusting off the keys.

Godowsky as a Teacher

"As a teacher Godowsky is fairly idolized by his pupils. When one becomes familiar with his charming personality and with his beautiful methods of teaching, the fact surprises no one. Such is the veneration of his students for him that they need no other incentive to strenuous application. In my class I remember were Myrtle Elvin, Louis Bachner and Tina Lerner—to mention only three famous names. There was also one particularly industrious individual who went through life under the name of



Clarence Adler, the Young American Pianist, Who Is Scheduled to Appear in Many Concerts Here This Season

Apolinary Szeluta—his classmates called him 'Hunyadi' for short—whose infinite capacity for doing work prompted him to practice ten full hours every day. He buckled down to business immediately after breakfast and played with an indomitable will until the perspiration ran down his face in rivers and his collar and shirt were no longer recognizable. Then he stopped just long enough to divest himself of his lustrous lingerie, throw it on the

floor beside the piano and don a second set of garments. These were duly shed under similar conditions at the end of another three hours, and before his period of self-appointed labor was ended he had repeated the lightning-change process several times more.

"So that when evening fell a substantial pyramid of shirts and collars had been erected by the side of the piano as a mon-

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MacDOWELL'S MUSIC FEATURE OF MISS GOODSON'S PROGRAMS

Noted English Pianist Found at Work on "Sonata Tragica" by "Musical America" Man Who Visits Her in London—Will Arrive Here in January for Another Tour

LONDON, Eng., Aug. 20.—"My heart is already there and my spirit is roaming about there, although my real piano-playing self shall not reach there until early next January. The call of the vast expanses of your country has seized me."

And so Katharine Goodson—in the presence of her husband, Arthur Hinton, the talented composer—chatted with a MUSICAL AMERICA man at her charming St. Johns Wood home about her forthcoming visit to America. It was early in the morning and during an interlude of MacDowell's "Sonata Tragica," at which the young pianist had been working since six (it is a part of Miss Goodson's artistic religion to work early). There is more looking from her large brown eyes than could be set down in a short paragraph, and she holds them on you and thinks as she talks. Sometimes she lets them sparkle—at Mr. Hinton—and then her thoughts seem to gather momentum.

"And you are looking forward to your visit to the Land of the Brave—?"

"And the Home of the Free, and also of a great temperamental music-loving people untrammelled by artistic conventions, for which reason I value their verdict and my successes there on my three previous tours more than I do my successes in any other countries. America always proves an inspiration to me and I come away each time with my old ideals refreshed and with many new ones."

"You approve of MacDowell?"

"I think he is one of the world's greatest composers. I am highly enthusiastic over all his works—so much so that it was difficult to decide which of his works I should include in my repertory for America. Two or three took my fancy completely, and I



Katharine Goodson, the English Pianist, from a Snapshot Made at Her Home in London

wanted to do them all, particularly the 'Keltic.' At last I decided on the 'Sonata Tragica,' of which I shall make a feature during my visit. To my mind the poetry in this is wonderful and the slow movement inspired. MacDowell is one of the few composers of whom I never tire. His versatility is so great that—speaking in the Irish language—one might say students of his music almost grow to expect the delightful series of surprises his works always supply. His chief charm, of course, is the subtleness of these surprises, and most of them are poetic. I played the 'Sonata

Tragica' first in public at my last recital in London last December at Bechstein Hall. I had doubted that our cooler and more phlegmatic English temperament would be very prompt in warming to MacDowell's poetic fancies, but I found myself in error. The appreciation was hearty and general, and in several quarters of the hall admiration mounted up to and beyond enthusiasm. I am now giving an extra amount of time to the work, because I believe my interpretation, as that of a visitor, is likely to be carefully scrutinized by the critics among MacDowell's compatriots, who are so famil-

iar with his compositions that the inevitable comparisons are bound to be made from the beginning of my tour. Then I am, so to speak, this time preparing for an examination by a master who has all the most difficult questions at his finger tips and who will not have to look into the book to see if my answers are right. No, I am not the least nervous—simply taking the wise pupil's best course of cramming for my exam.

"We arrive in January and the tour through the principal cities of the States and through an important part of Canada—I forgot to tell you this visit will be made notable for me by the fact that I shall see Canada for the first time—will carry us into April. First I shall appear in Boston with the Boston Symphony Orchestra. Then come New York, Philadelphia and Baltimore and other engagements in the Eastern States, including many at clubs and colleges and universities. Minneapolis is the starting point for my tour in the Middle West, and I shall appear with the very excellent and brilliantly conducted symphony orchestra there. Chicago, of course, will be an important point in my itinerary, as usual, and I think my manager may book me also for St. Louis, Kansas City, and Des Moines. Denver will be included, and I shall give recitals in a number of the chief cities of California, after which my tour takes me into British Columbia and on through the more important cities of Canada."

During the two years since she finished her last American tour Miss Goodson has added greatly to her already enviable international reputation, having won triumph upon triumph during her grand tours on the Continent and retaken England again twice over. Her success in Berlin, as MUSICAL AMERICA readers will recall, was overwhelming and as complete as her triumph in Paris. The ovation she received at her last appearance with the London Philharmonic Society, under Nikisch, is still fresh in the minds of followers of musical events in this metropolis. For the benefit of those farther afield it may be said that her reception on that occasion was such as is seldom witnessed within the usually dignified confines of a London concert hall.

Interesting as is Miss Goodson, during the whole of the fifteen minutes she so kindly sacrificed of her busy morning in order that MUSICAL AMERICA might learn

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OPERATIC SCHOOLING BEST IN GERMANY, SAYS MR. VAN HOOSE

Noted Tenor Tells of Excellent Opportunities Afforded by Service in the Many Small Opera Houses of the Kaiser's Land—Tenors Not So Numerous in Italy as Baritones—He Plans an All-American Program for His Next Tour

OCEAN GROVE is a Mecca for music lovers in Summer, and though renowned as a camp-meeting city its residents are vitally interested in music. They hear great singers annually, great violinists and pianists, and the new organ at the auditorium, played by some of the foremost organists of the land, has disclosed to them the beauties of the literature of that instrument.

It is but natural, then, that in such a community Ellison Van Hoose, the eminent American tenor, has found a suitable place for the enjoyment of the Summer months. In his cottage on Webb avenue he lives an artistically serene existence, away from the turmoil of city life and with the magnificent ocean within a stone's throw of his home.

Much has been written and more said about tenors, Hans Von Bülow going so far as to divide mankind into three classes (in the manner of Caesar's division of ancient Gaul), placing this species of vocal equipment in a class apart from both men and women. Ellison Van Hoose repudiates this classification most substantially, his entire manner and mode of speech making one feel that one is in the presence of a great artist, one who, however, feels and is cognizant of the joys and sorrows of life through his not being wrapped in a veil of egotism. He is a Tennessean and the warmth of the South is not only in his voice, but in his very heart and soul.

I found him seated on his veranda with an operatic score in one hand and the other busily employed "swatting" flies with a wire brush.

"I have been away from America three years, and in that time I have sung in opera in Germany, Italy, England, Sweden and Norway ('guest' appearances in the latter two countries) and have also done a great deal of concert work," the tenor declared. "It has meant much to me, this singing in foreign lands, before strange audiences, with singers of various nationalities, and from it I have gotten some mighty valuable experience."

"To all who want to become singers I would say that America affords the opportunity for study with the very best teachers for placing the voice. Have the voice placed here, acquire a working knowledge of foreign languages, and for a career—Germany! Germany is the country where a singer has a chance; consider its remarkable opportunities with its four hundred or more royal and municipal opera houses where young singers are tried and tested. The season is long, generally about seven months, and though the salaries paid to young artists are hardly munificent one can manage to get along nicely on what one receives. Most distinctive is the system by which operatic circles are governed. The performances begin at seven and end at ten or half-past, allowing one to get a good night's rest, for there is a rehearsal on the following morning at ten, and in Germany ten means ten, not ten-thirty or eleven; the *kapellmeister* has the right to fine his singers for lateness and I assure you it works most effectively."

"To be sure, one may not find a cast of all-star principals, as one does here, but the



With Ellison Van Hoose at Ocean Grove—Upper Group (Seated): Mr. Van Hoose, Mrs. Van Hoose, Mme. Gloria (Mrs. W. H. Greene, of Philadelphia), and Miss Molloy, a Friend. Below: Mr. Van Hoose on the Boardwalk; on the Right, Mr. Van Hoose and Tali Esen Morgan, Musical Director of the Famous Ocean Grove Concerts

chorus and orchestra are always excellent and the mountings of the operas remarkably fine. I cannot imagine more perfect ensemble than is obtained in these German opera houses. The audiences are critical in their judgment; they understand, they appreciate, and when pleased they are very enthusiastic. The German mind is serious and it demands more than the superficial in all the divisions of art. It repudiates everything but what is real and what is grounded on solid foundation and it recognizes true art at once, irrespective of nationality and origin. I sang in Mainz, Wiesbaden, Leipzig and Berlin, and you have read what the critics had to say of my work. Under Nikisch I sang with the Gewandhaus Orchestra in Leipzig, one of the most famous organizations in Europe, and also with the Berlin Philharmonic, an orchestra which stands high on the continent."

"And Italy is also an ideal country for the artist to make a name?" I asked.

"Yes," was the reply; "but musical con-

ditions in Italy are quite different from anything that you can imagine. The country is musical, to be sure, though the tendency is toward music of a less serious nature than in Germany. The audiences are at times quite violent, and when singers do not satisfy them they frequently have demonstrations in the midst of a performance, which are as annoying to the American auditor as they are to the singer who is the object of their buffoonery. I must say, however, that I was fortunate in pleasing them at my every performance and I luckily did not come in for any such ridicule."

"Italy is rich in voices, but I should say especially those of the baritone range. Tenors are not so abundant as Americans seem to think; in fact, to some people the tenor voice seems to be the special property of the Italian. We have the greatest Italian tenors singing for us, and though there are some very capable ones in the Italian opera houses in the Winter season there are none like Caruso or Bonci. The fault lies not

in the natural talent, but in the fact that they do not study. Their operatic singers are gathered from all walks of life and many of them have nothing to help them along except the natural voice, which oftentimes is truly beautiful."

"The coming season is going to keep me as busy as one man can possibly be, my season with the Chicago Grand Opera Company occupying a good portion of my time, and my concert engagements taking up every other moment," Mr. Van Hoose went on to say, after a driving rain had sent us into the cosy sitting-room of his cottage. "In Chicago I shall sing in 'Trovatore,' 'Traviata,' 'Rigoletto,' 'Lohengrin' and 'Samson,' and a number of other rôles which Mr. Dippel has selected for me. My *Lohengrin* will, of course, be in German and *Samson* in French. In preparing my programs for my concert work I have noted a remarkable change in musical conditions and tastes in America. My managers, Messrs. Haensel and Jones, have already booked me with the Philadelphia Orchestra, Cincinnati Orchestra, the Apollo Club of St. Louis, the Mendelssohn of Chicago, the Arion of Providence, where I shall sing *Rhadames* in a concert performance of 'Aida' and a long list of other engagements the details of which I have not yet learned about. The month of December will find me in the South devoting my time wholly to recitals, and you will be interested to know that in submitting programs to these cities I have been astonished at what the requests have been. There is no need of singing 'down,' as it were, to any of these audiences; they want exactly what New York, Boston and Chicago want, and I shall give them many of the novelties which I have planned to introduce on my tour."

Going to the piano Mr. Van Hoose showed me songs by Emanuel Chabrier, Gabriel Fauré, Henri Duparc and a song by Louis Aubert, whose "La Forêt Bleue" is to be produced in Boston this Winter by Henry Russell; it is called "La Lettre," to a poem by Barbusse, and is an exquisite piece of imaginative music filled with that atmospheric coloring which the modern French seem to excel in. Modern Italy is not so rich in song, but the tenor has found some lovely examples of serious work by De Leva and Mascagni.

"On my programs you will find some American songs which I am delighted with; taking up new songs means a great deal of work for the artist who wants to bring out everything that the composer has intended, and in looking through recent American songs I have found some examples of the art-song which make me feel very sanguine about the future of the American composer. Do you know this song by Harriet Ware, 'The Last Dance'? If you will play it I will give you an idea of it."

I sat down and with my limited pianistic abilities began the song. It proved to be Harriet Ware at her best and Mr. Van Hoose interpreted it with glorious voice. While in the midst of the song Mrs. Van Hoose called us to dinner, but the song had to be finished, for with Mr. Van Hoose eating takes second rank, possibly even third or fourth, to singing. We were joined at dinner by some guests and Mrs. Van Hoose, who is a brilliant conversationalist, told of some of the humorous remarks from audiences out West which she heard when Mr. Van Hoose was on tour with Mme. Melba some years ago.

After dinner the piano was again visited and beautiful American songs by Oley Speaks, of Columbus, O.; Alexander Macfayden, Mary Turner Salter were examined. They all proved to be of great musical worth and showed the tenor's excellent judgment in selecting material for his programs.

"I am considering an all-American recital," said Mr. Van Hoose, "for I think the time has come when American composers have shown themselves worthy of being represented in such a way."

A. WALTER KRAMER.

BONCI TRIUMPHS AGAIN

Buenos Aires Acclaims Tenor's Singing in "La Favorita"

BUENOS AIRES, Aug. 1.—A brilliant revival of Donizetti's "La Favorita" took place at the Colon Theater last evening. Because of the appearance of Alessandro Bonci in the rôle of *Fernando*, an audience which packed the theater to its doors was present.

Signor Bonci scored a triumph throughout the difficult opera and his splendid work was deservedly applauded. In the aria and duet of the first act, the scene in the third act, which the tenor sang with beauty of tone and dramatic force, and the famous "Spirito Gentil," which the audience was evidently awaiting, Mr. Bonci displayed to the fullest advantage the many excellences of his voice and art. His control of crescendo and decrescendo, his faultless phrasing and the quality of his voice roused the audience to the greatest pitch of en-

thusiasm ever witnessed in this theater. The critics of the daily papers agree that Bonci's voice is constantly increasing in sonority because of his perfect method, and comment at length on the equality of registers, the technic and the wonderful range.

Alice Nielsen to Arrive September 24

Alice Nielsen has been spending her Summer in England and Germany, France and Italy. She made appearances in Dresden and London, and nearly accepted an engagement for the proposed American season of "Der Rosenkavalier." Her American concert tour, which is to take place in the early Autumn, interfered with this. Miss Nielsen will be in America by Sept. 24 and will begin her season by singing at the Worcester Festival five days later. She will be accompanied on her voyage home by Mrs. Baskerville.

Pasquale Amato is spending the warm months at his villa at Cesenatico, Italy.

SORRY TO LOSE STRANSKY

Blüthner Orchestra Expresses Regret Over Departure of Its Conductor

BERLIN, GERMANY, Aug. 15.—The Executive Committee of the Blüthner Orchestra has sent the following letter to Josef Stransky, the new conductor of the Philharmonic Society of New York, expressing regret at his departure and appreciation of his services as conductor of the symphony concerts the past two seasons:

"We cannot enough emphasize our keen regret to learn that you are to leave us for a distinguished post in a foreign land. We thank you most heartily, esteemed *Kapellmeister* for your invariably chivalrous bearing toward the orchestra, your constant kindness and inspiring leadership which has encouraged always the highest artistic aims, and we trust that upon your return to the old home land you will remember us, and will resume with this society your artistic activity. We trust most

earnestly that in the new field of service you will find the entire fulfillment of your desires, and we beg that in the far land as well you will hold us in pleasant memory, just as we shall always think of you with loyal devotion."

Bachaus in New York Recital

Bachaus, the eminent pianist, will give his first New York recital in Carnegie Hall on Friday afternoon, January 12. Bachaus has also been engaged to give recitals before the students of the University of Chicago, when he makes his first Western trip late in January.

Margaret Keyes in Europe

Margaret Keyes has been summering in Europe, where she has been engaged in preparing a new repertoire of songs for her coming season in this country. The new season, which promises much for Miss Keyes, includes an appearance with the Minneapolis Symphony Orchestra.

WEINGARTNER "AS GENTLE AS A LAMB"

That Is What He Writes in Refutation of Charges Against Him as a Disciplinarian

BOSTON, MASS., Aug. 28.—Felix Weingartner has forwarded Boston a hint of the methods which he will pursue when he arrives here next Winter to conduct Wagnerian and other performances, as follows:

"For some reason or other the general impression is that I am an ogre, as far as the musicians of the orchestra are concerned. Frequently I overheard stories of my browbeating various players, stories that could easily be classified as blood-curdling. As a matter of fact, I am as gentle as a lamb and, far from wishing to inspire any fear, I always aim at a thorough understanding between myself and the men composing the orchestra, for it is through such a bond of sympathy that the best results are obtained by an orchestra leader."

"I am willing to admit, though, that I insist upon hard work, for only with such work can the brilliancy of the composer and the ideas of the conductor be brought to a standard of excellence in expression."

"I have heard a great deal about the Boston Opera Orchestra and about the men who have been its leaders since the inception of that institution, and I have the utmost confidence that neither I nor the orchestra will encounter any difficulties. I will arrive in America in ample time to conduct a sufficient number of rehearsals of the different operas that I am to direct, and I have Mr. Russell's assurance that he will co-operate with me in every way."

"I do not expect to revolutionize the general conception of 'Tristan and Isolde.' As it is, with Mahler and Toscanini having set such a high standard for the performance of this opera, I know that I will have a hard struggle for honors."

"I understand that this will be the first time that the Boston Opera Company will venture upon a Wagnerian performance, and it goes without saying that I am immensely pleased at having been chosen to launch the Wagnerian ship upon the operatic waters of Boston. In Director Russell I have found a man whose ideas upon art are in full conformity with the highest ideals and who, greatly to my surprise—as we Germans have found the impresarios of other countries utterly ignorant of Wagner's aims and ideas—is a man who has thoroughly grasped the spirit of the works of the Bayreuth master."

At the scenic studio of Leffler and Winternitz, in Berlin, there is being constructed the scenery for the Boston productions of "Pelléas et Mélisande" and "Tristan," and it is probable that Mr. Winternitz himself will come to Boston to superintend the productions of these two operas.

Among other rôles Lucille Marcel will sing as *Tosca* at the Boston Opera House. O. D.

Berta Morena's Concert Tour

Berta Morena, the Wagnerian soprano of the Metropolitan Opera Company, is to tour the country this season during the time when her contract with the Metropolitan does not require her presence in New York. She will be under the management of R. E. Johnston. An extensive tour is being arranged for her, and she will sing with the Boston Symphony Orchestra, Theodore Thomas Orchestra, the

St. Paul, Minneapolis and St. Louis Orchestras, the Philharmonic Society of New Orleans, and many of the leading clubs throughout the country. Previous to coming to the Metropolitan Mme. Morena was a favorite artist of the Royal Opera at Munich.

CONDUCTOR ARENS ON EXPLORING TOUR IN THE NORTHWEST



Franz X. Arens, the New York Vocal Teacher and Orchestral Director, on the Columbia River

F. X. Arens, director of the People's Symphony Orchestra, which gives a popular series of concerts in New York each season, and a vocal instructor whose pupils have reflected credit upon him both on the operatic and recital stages, has been exploring the great Northwest during the past few weeks. The snapshot reproduced here shows Mr. Arens crossing the Columbia River from Hood River, Ore., to White Salmon, Wash. He is looking toward Mt. Hood, a mountain which he succeeded in scaling. Mr. Arens will reopen his New York studio on Sept. 23.

Miss Rennyson to Return Next Month

Gertrude Rennyson, after achieving a great success in Bayreuth, will arrive in America early in October for her first season in concert in this country. Her first appearance will be with the Minneapolis Symphony Orchestra, on October 22. Shortly after this engagement she will be heard in Detroit, Ypsilanti, Mich., and Indianapolis.

Silas G. Pratt, who has been taking the cure at Bad Manheim, Germany, has arranged to have his "Lincoln" Symphony and other of his orchestral works performed in several German cities next Winter.

NO EQUALS FOR OUR ORCHESTRA ABROAD

Harry M. Watts, Back from Europe, Reports American Ascendency in Music

PHILADELPHIA, Aug. 28.—Harvey M. Watts, business manager of the Philadelphia Orchestra, who is back from Europe, where for several weeks he was the guest of Carl Pohlig, conductor of the orchestra, at Mr. Pohlig's villa in the Bavarian countryside just out of Munich, talks interestingly of his sojourn on the other side and is more enthusiastic than ever over the condition of musical affairs in this country and the outlook for the local orchestra's season, which is to begin October 13.

Accustomed for so many years to receive what is considered the proper deference from Americans with regard to its art standards and art output, old and new," remarks Mr. Watts, "the European mind is a little dazed to-day—and this applies as well to Germany as it does to France, Italy and other parts of Europe—when it finds the American who is familiar with what his own country is accomplishing in the way of creation as well as presentation of art matters not only refusing to recognize that there are superior standards on the other side, but actually proving that the art standards of America of to-day are on the whole quite above those that obtain in Europe."

"The Germans in particular have always been ready to decry the supposedly inartistic and nerve-racking conditions under which art is produced or represented in America, and they held up the supposedly premature death of Mahler as an example of what happened to a thorough artist when he came to America to lead a symphony orchestra."

"The irrepressible, buoyant and ebullient Schumann-Heink was also pointed out as an example of the frightful effect of America on a German artist. All this is rather ludicrous, and more so since the death of Mottl in Munich, which occurred when I was there, was recognized all over Germany as being due to the vicious system by which a great artist or a great conductor is at the mercy of some martinet Intendant who represents the powers that be in dealing with the question of music; and nothing that the American public may exact from a musical genius is equal to the fatuousness with which the average royal intendant seems to manage art affairs in bureau-ridden Germany, and Mottl is not the only shining mark who is supposed to have been sacrificed to their nagging methods."

"The result of this," declares Mr. Watts, "is that America to-day is very much more sympathetic toward those who create and produce music in general than was the case a generation ago, and than are some of the Old World centers that have talked so much about 'atmosphere' for so many years, and which to-day have very little with which to create the atmosphere except memories of a great past."

"Europe is still narrowed and broken up by its political boundaries, and while art is and ought to be universal, it is impossible for art to force all the bonds of State and race, and the consequence is that the German conductors neglect the French and Slavic composers in their programs, while nothing is more over-rated than the French orchestras, the best of them being many years behind the times in the matter of a complete rendering each season of the great works of art of all schools."

"The fact of the matter is that such great orchestras as the Philadelphia Orchestra are practically unequaled in Europe in this matter of presenting exclusively a series of symphony concerts covering the widest range of compositions and including the best examples of all schools. The fact that some of the greatest orchestras in Europe are not given up wholly to symphonic music makes the American practice as revealed in the methods in vogue in Philadelphia, Boston, New York and Chicago, to mention the leading centers, an entirely novel and extraordinary thing, the result, of course, being that the American symphonic orchestras present a perfection in interpretation and in the personnel of the membership which is unusual in Europe. The European defenders have been forced to admit that there are no such superb operatic performances given in the world as are possible in America, and they are coming more and more to admit that the same thing is true of symphonic or purely orchestral music." A. L. T.

ELSA MARSHALL IN CONCERTS

Soprano Appears to Advantage in Three New England Programs

Elsa Marshall, the soprano, has been spending her Summer in the East in and near Boston, and has found time to sing at several musicales and concerts there and at Providence, R. I. Recently she was the soloist at one of the exclusive Sunday evening concerts in the ballroom of the New Ocean House, Swampscott, Mass., singing songs by Bach-Gounod, Wagner, Schaeffer, Van der Stucken, Dvůřák and Massenet, and encores by Chadwick and Weil. The orchestral portion of the concert was given by Frederick Mahn and other members of the Boston Symphony Orchestra, Mr. Mahn assisting in the obligatos.

Miss Marshall will shortly return home to prepare for a busy season in concert and oratorio.

CHARLES W. CLARK TO RETURN FOR CONCERT TOUR

CHARLES W. CLARK, the noted baritone, after a remarkably successful Summer in Chicago, devoted to teaching, sailed on August 29 on the *New Amsterdam* for England. Mr. Clark had originally planned to sail on the *Lusitania*, but owing to conditions in England at the present time, the sailing of this vessel was delayed to such an extent as to necessitate the change. During the Summer Mr. Clark's time was completely filled with artists from all over the country, who came to this city for the purpose of coaching with this celebrated artist. During the time Mr. Clark gave a number of delightful studio "musicales." Among those who appeared were

Mrs. Walter Merrill Thurston, the St. Paul contralto; Sophia Charak, soprano, of Boston; Mrs. Delia Donald Ayres, dramatic soprano, of New York; Mrs. Marian Chase Schaeffer, soprano; Julie Manierre, soprano, lately returned from Paris to coach with Mr. Clark; Mrs. John Silney Burnet, Herbert Miller, the well-known baritone, Mrs. John Smulski, while Mr. Clark also contributed on each occasion.

Mr. Clark's tour begins the latter part of September, and he is booked with all the most important organizations in England and France. He will return to this country early in January, going direct to the Coast for a series of recitals.



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CHEER SPALDING AT SEASHORE CONCERT

Remarkable Demonstration for Young Violinist, Who Plays Before 8,000 Persons

OCEAN GROVE, N. J., Aug. 28.—Applause, even of the enthusiastic variety characteristic of audiences at the Summer concerts in this resort, gave way to cheers last Thursday night when Albert Spalding, the American violinist, had made his final appearance, before 8,000 persons, at the big Auditorium. Fresh from his artistic triumphs in Europe, the young



Albert Spalding

artist revealed his mastery of the violin in gratifying fashion and demonstrated his right to stand among the really great violinists of the age. He had the assistance of Charlotte Maconda, soprano, in the presentation of the following program:

Violin solo—Sonata (The Devil's Trill), Tartini, Mr. Spalding; soprano aria—"Ah fors e lui" from "Traviata," Mme. Maconda; violin solos—(a) Chanson Louis XIII, Couperin-Kreisler, (b) Romance in F, Beethoven, (c) Rondo in G, Mozart, Mr. Spalding; songs—(a) Lilacs, Rachmaninoff, (b) Mary of Allendale, Old English, (c) Spring, Tosti, Mme. Maconda; violin solos—(a) Chanson Villageoise, Lalo, (b) Berceuse, Fauré, (c) Introduction and Rondo Capriccioso, Saint-Saëns, Mr. Spalding; soprano solo—Ave Maria, Bach-Gounod (with violin obbligato and organ), Mme. Maconda, Mr. Spalding, Mr. Reynolds; violin solos—(a) Ave Maria (with organ), Schubert, (b) Souvenir de Moscow, Wieniawski, Mr. Spalding.

When Mr. Spalding first appeared he was greeted by tremendous applause that indicated his popularity. Tartini's intricate "The Devil's Trill," given with dash and fire, showed the signal gain he had made in his art. One observes an appreciable improvement in tone quality—though it may not be said that Spalding has ever lacked in this respect—and in confidence in his command of the technical side of his work. The Spalding tone is now essentially a big one, and his fingering is so clear cut, so ready to meet the demands of the most intricate score, that there appears to be no height to which his accomplishments will not carry him.

The second group brought forth the more mellow and poetic phases of his playing, and here again it was patent that the violinist need fear comparison with none. The Beethoven Romance was beautiful in its tender emotions and the Rondo of Mozart was revealed with delightful simplicity and serenity. The remaining numbers were so chosen as to disclose the many-sidedness

of Mr. Spalding's attainments, proving him as ready to cope with tasks of technic as he was in the deeper, emotional music. Often his tone took on an appealing, human quality, and always one was impressed by his sane, musicianly conceptions—manifestly productions of a healthy, well-balanced mind.

In the familiar Bach-Gounod "Ave Maria," with violin obbligato and organ, the three artists co-operated to excellent advantage, producing an effect that fairly thrilled the auditors.

After the final number Mr. Spalding was obliged to play three encores before he was allowed to leave the building, and then about 3,000 persons crowded about him cheering with gusto as he made his departure. It was a scene seldom enacted at a musical performance, and one that must have been gratifying to the young violinist.

André Benoist, who has been associated with so many celebrities as an accompanist, officiated on this occasion, and to him should be given much credit for the success of the concert. Mr. Benoist understands thoroughly the fine art of providing a musical background to the solo work.

Mme. Maconda's voice is of pleasing quality, and she sang with discrimination.

ELLIOTT SCHENCK'S ROOF GARDEN CONCERTS END

Series of Popular Orchestral Programs at Century Theater Closed—Tuesday Night's Program

The "Pop" concerts under Elliott Schenck on the roof of the Century Theater, New York, were brought to a close on Sunday evening, August 27. For eight weeks the orchestra and able soloists have been attracting large audiences, and the concerts were to have continued till September 3. It was learned, however, that rehearsals for "The Bluebird" had to be begun on Monday, August 28, and the concerts would therefore conflict with the rehearsals of the play. The last week was devoted to a "Grand Opera Festival," Monday evening being given over to selections from Gounod's "Romeo and Juliet," Tuesday to Verdi's "Aida" and Thursday to Wagner's "Meistersinger," "Lohengrin," "Tannhäuser," "Parsifal" and "Walküre."

The soloists were Julia Howe, soprano; E. Marechal, tenor; Rose Linzer, piano; Leonomie Dumais, soprano; Laura Mave-rick, contralto; Irma McClosky, soprano; Hans Hanke, piano, and incidental solos by Maximilian Pilzer, violinist, who has become a great favorite with the Summer audiences at the roof, and Elias Bronstein, cellist, both members of the orchestra.

Tuesday evening's concert was perhaps the most enjoyable of the week. The first half of the program was devoted to the overture to "Die Fledermaus," the "Adagio" from the "Pathétique" sonata of Beethoven, beautifully arranged for strings, Massenet's "Last Dream of the Virgin"

A DETAIL IN ESTABLISHING A NEW OPERA HOUSE



Oscar Hammerstein Selecting Chairs for His New Opera House in London

THE operatic wizard, Oscar Hammerstein, who is preparing to show London what he can do in the way of running an opera house, is busy just now with the finishing touches to the big temple of music he has built in the British metropolis. Mr. Hammerstein is a detailist of rare talents. Nothing that makes for the completeness of a venture is too insignificant to escape

his personal attention. In the accompanying illustration the photographer shows him engaged in the selection of chairs for the big auditorium. Samples of various styles have been submitted to him for inspection and it may be depended upon that his selection will determine which of these seats is best suited to the comfort of his prospective patrons.

NO LURE IN THIS "SIREN"

Leo Fall's Latest Operetta Falls Flat at New York Premiere

There seems no reason to predict a long and prosperous lease of life for "The Siren," Leo Fall's new comic opera, which had its first New York performance at the Knickerbocker Theater last Monday night. Most of the music is of much delicacy and charm, and there are not a few piquant and delicate bits of workmanship in the score, albeit in melodic originality and appeal it is not to be compared with the same composer's "Dollar Princess." But the book is so incredibly stupid, so atrociously dull and so completely lacking in the faintest sparkle of humor as to impose an insurmountable handicap on music of far better quality. Whatever trace of wit lay in the original German of Leo Stein and A. M. Willner has ignominiously evaporated in the "Americanization" of the thing by Harry B. Smith. A few interpolated numbers of Broadway manufacture, done in accordance with Broadway tradition, wrested a few laughs from the audience.

The cast, which included Donald Brian, Frank Moulan, Julia Sanderson and Will West, made the most out of this hopeless material. The orchestra played well, and could doubtless have revealed Mr. Fall's score in a better light had it been somewhat larger.

Florence Austin on Western Trip

Florence Austin, the violinist, has left New York for a three weeks' Western trip, during which she will visit her parents in Minneapolis and will also give several recitals in Minnesota and the Dakotas before returning.

LOOK OUT FOR E. C. CARR!

To the Editor of MUSICAL AMERICA:

It is two weeks since I had a call from an agent (E. C. Carr) claiming to represent MUSICAL AMERICA, *Etude* and the *Delineator*. I gave him a subscription for the three. He told me they would be forwarded immediately. I have since received notice from Theo. Presser Co., that the same Mr. Carr is a fraud, but that they would make good my loss for the *Etude*, giving me a year's subscription, as I have been a subscriber for the three magazines for some time. I doubt whether you know that your name and magazine is being used as an inducement to mislead people, as myself, into subscribing for these so-called club offers, not thinking they would be otherwise but genuine.

SADY SEWELL.
2122 Richmond Terrace,
Port Richmond, Staten Island.

DIRECTOR ALTSCHULER SUBSTITUTES BAT FOR BÂTON



Modest Altschuler and the Cœur d'Alene Indian Baseball Team

THE hobbies of musicians are many and varied, but it is seldom that one of artistic tendencies chooses an athletic sport as strenuous as baseball to provide the necessary relaxation. Few people know that Modest Altschuler, the conductor of the Russian Symphony Orchestra, is a baseball fan, and that during the Summer he seldom misses a game on the home grounds. He not only believes that watching the game

is a good relaxation but proves his devotion to the sport by carrying on his orchestral tours a half-dozen baseballs, several mits and a number of bats. While traveling in the West recently Mr. Altschuler met on the train the Indian baseball team of Cœur d'Alene, and was so interested in their attitude toward the American national game that he posed with them for his picture.

JANET SPENCER IN ENGLAND

American Contralto Will Remain Abroad Greater Part of Next Season

Janet Spencer, the American contralto, has been more than duplicating her American successes in England, according to reports in the London *Musical Observer*. Until the Spring of 1909 Miss Spencer had confined her career to concert work in the United States and Canada, but, being urged in that year to make London appearances by several English managers, went abroad and created such a demand for her singing that she was re-engaged for many more concerts this Spring. Owing to the demand she will remain in England for the greater part of this season, only returning to America to fill certain important engagements.

Miss Spencer's voice, which is a rich contralto of exceptional quality, trained to a point of technical perfection rare in the singer of to-day, has won her a commanding position in England. This position she has been able to hold by her exceptional qualities as an interpreter and her abilities as a musician. Her last appearance in recital in London won her enthusiastic criticism from the best critics.

Theresa Rihm in Connecticut Concert

Theresa Rihm, the dramatic soprano, who has been spending her vacation motoring in Connecticut, recently sang at a musicale at the home of Dr. J. B. Campbell, in Mil-ton, Conn. Her solos were by Foote, Chadwick, Handel, Schubert and Schumann, and duets, with Dr. Campbell, by Marzials, Campana and Hildach. Mme. Rihm was heartily encored and sang several French songs.

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Dear MUSICAL AMERICA:

I wonder if you have a theory as to what has become of the "Mona Lisa?" Everybody, to judge from the papers, appears to have a pet theory on the subject.

Many a time have I seen her looking out from the wall of the Salon Carré, in the Louvre, with her inscrutable smile, which Salomon Reinach, curator of the French National Museum, has been so irreverent as to call a "consumptive's grimace." Why is it that there is always some obnoxious person ready to knock all humanity's dreams of beauty into a cocked hat? I suppose it is an easy way of making a reputation.

I remember one of the stories of Turgenieff (was it not?) about the critic, who even by doing his most sincere work could not make the glimmering of a reputation. He asked a friend one day to try to account for his troubles. The friend gave him some sound advice. The next time one of the critic's acquaintances met him on the street and began to expatiate upon the beauties of a certain noted work of art he replied at once:

"Pooh! That is nothing—anybody can see through that! It has no beauty and no technic—a mere superficial thing that is not worth the powder to blow it up with."

Something to that effect is what the critic said, and on every occasion, when anybody mentioned a great work of art to him, he responded in the same way. Shortly thereafter he began to see himself referred to as "the great critic So-and-so." He found his value rising, and by persisting in this method rose quickly to the top of his profession, where he became the one great authority of his city.

So it is with the present sensational stealing of the "Mona Lisa." It gives people who are waiting for just such a chance the opportunity of saying how bad it is, and how absurdly the world has worshiped it all this time as one of its greatest art treasures. It is worth some space in a newspaper to report an authority as saying that the baffling smile which occupied da Vinci four years in painting is, after all, but a "consumptive's grimace." If one persists in this method of criticism and adopts the right psychological moment at which to exercise it he can rise, in the course of time, in his reputation, to the height of a Max Nordau or a Bernard Shaw. Bernard Shaw says that Shakespeare is no good, and Nordau grouped together as many names of men of genius and talent as he could possibly think of, and said they were all no good.

Heine said that he wished that all the women in the world had but one mouth, so that he could kiss it. Nordau might have said that he wished that all the men in the world had but one reputation, so that he could smash it.

The trouble with New York critics is that they do not carry this species of criticism to sufficiently great heights. They are not of large enough caliber. Instead of lambasting every composition that rears its head in our concert halls, whether it be by a Beethoven, a Wagner, a Debussy, or by anyone whomsoever, they save the vials of their displeasure for little-known or native composers. If they intend to cut a real figure in the world of criticism, they should at once begin to point out the hollowness of every art work which has ever lifted its head above the level of oblivion.

"Mona Lisa" is pretty much what the world has thought her all these years. I know, for I have looked at her for hours at a time, and of course you will take my word for it. Moreover it is to be pointed out that the mountainous consensus of opinion concerning the lady which has collected from various lands and times is not to be overthrown in a minute by one am-

bitious, and it may be said, unscrupulous critic.

Perhaps the lady was consumptive—but even consumptives have souls like other people, and "Mona Lisa's" was undoubtedly one of depth, secrecy and complexity—at least as given us by the painter's representation of her, and it is with that, and not with the real lady in her proper person, that our interest concerns itself.

I think myself that the "Mona Lisa" has been stolen by some philanthropic and zealous prophet of art, who, thinking that the world had become somewhat jaded in matters artistic, wishes to stir it to its depths by creating a sensation regarding one of its most notable treasures. It is probably the opinion of this philanthropist that this sensation will do much good by provoking a discussion upon the artistic ideals of the past age, in comparison with those of the present, and thus lead all of us to know better where we stand in art.

I am not sure but it would do the world good to lose one of its chief art possessions once in a while to shake it up a bit, and make us realize that we should not be bound and hampered by our devotion to the past, and that art is a living and an ever-new thing.

Why not dispense, then, with the "Mona Lisa," without regrets, letting her be perpetuated, perhaps, in a new work of art, a musical one this time,—for instance, a "Mona Lisa" symphony?

Last week I gave you a letter from a publisher telling about a composer who had written two songs which "Be far ahead of any songs published in years," the names of the songs being "What will her answer Be, yes or no," and "Call me Back again Sweet Heart."

This week I have something of a match for it in a letter from a man whose name is not Shovel, but a word which means about the same, and who writes to Manager Julius E. Franke, of New York, from Waterloo, which is in Canada. I would say that his name carries with it the title "Professor," although one would not have to be a mind reader to discern that without being told. He writes:

Dear Sir—Your name as manager has been referred to me. As I possess every ability as a virtuoso and performance as any living pianist besides can furnish you with good advertising material. Am herewith sending you a copy of the style of music I will perform and as I am perhaps not so known at present in concert work do what you can in the matter and please return the music with your reply.

Yours very truly, etc.

The music which he submits as a sample of the style of his programs is a "Rhapsodie, No. 2," composed by the professor himself.

I have hunted for a spring across the trackless wastes of an Arizona desert, but that is not a postage stamp on hunting for anything that resembles a melody in this rhapsodie. If one took a fine assortment of old-fashioned cadenzas, excerpts of passage work from ancient "salonstucks" (as the young lady called them) and arpeggios ad lib., and shook them up in a hat and then dumped them out at random, he would have something almost as good as this rhapsodie, but not quite. The work was composed in 1904, according to the copy, and "Entered according to Act of Parliament of Canada in the year 1908 by ——— at the Department of Agriculture."

Department of Agriculture! That, I perceive, explains many things. If these farmers would only stick to their own trade and stop intruding their agrarian minds into the world of music and the tariff the country would be a veritable Arcady, and the city a place happily devoid of the music of farmers.

Think of those four years of obscurity between 1904 and 1908, at which time Professor ———, having probably squandered much money on postage stamps for letters to publishers, decided to publish his masterpieces himself. And then to publish it at Waterloo! What an omen!

If Manager Franke is thinking of starting a dime museum, he is sure of at least one attractive freak to begin with.

Did I not cross swords with Mr. Arthur Elson a little time ago? It seems to me that I did. I find myself moved to do so again by something of his which I have just seen, written after his reading of Victor Auburtin's book on the death of art, which I annihilated a few weeks ago (the book, not art). Mr. Elson seems to find "some truth in the position taken by the book." He declares that music is more intangible than other arts and admits of more changes of style; that the contrapuntal glory of Bach, the dramatic power of Beethoven, and the harmonic richness of Wagner all mark different schools. "But," he queries, "can the change in style go on forever?" He admits that we find novelty in the "complexities of Strauss and the delicate dissonances of Debussy." Then he says:

But granting that these mark new schools, what will happen after their course has run? The changes cannot be rung continually, and the deliberate search for novelty may really

be a tacit confession of decadence. Civilization does bring decline, and even a Kipling's idealization of modern toil does not replace the haunting melody and ripe scholarship of a Tennyson.

Which do you think is more likely to be the case—that there can be no new kinds of music after Strauss and Debussy, or that Mr. Elson cannot see what kinds of music there are to be?

Wise are they who, not having seen, yet have believed.

I wonder if Mr. Elson has paused to think that there are not merely a certain number of kinds of music in the world which, once developed, end all further possibility, but that each new development in the mind and soul of man has its corresponding music, the nature of which can never be foreseen, but which can be discovered only after those developments have come to mankind, and that this process of psychological evolution, and the ever-changing musical evolution which it brings in its train, can go on as long as man and the world endure.

Dynasties and nations rise and fall, and races, perhaps. And some day, it may be, the world itself, at the end of this present manvantara, will drop back into the solar melting pot before taking a fresh start with, hopefully, a higher race of inhabitants than the present. But until such time, if my perspective upon the psychic development of mankind (to keep pace with which is my particular job) does not fail me, I think that each new race of supermen will find their own particular kind of super-music, not, however, without much protest from the critics, disbelief of the unimaginative, doubt of the Thomases, and despair of the pessimistic. Mr. Elson may take his own choice in this classification.

Did you know that Henry Hadley is to compose the next Grove Play for the Bohemian Club in San Francisco? The slaying and burial of Care being the aim of the ceremony, and Hadley being of a temperament to drive dull care away, I look for excellent results.

I hear that the man who made Seattle famous has been having a veritable triumph on his European tour.

Meanwhile, I hope you will be giving your readers some news of "The Green Knight" Grove Play written by Porter Garnett and composed by Edward G. Stricklen, which was given this Summer.

I took up the paper on Sunday, looking for excitement, and saw these three headlines staring at me from the foreign news department:

PARIS THREATENS CRINOLINE REVIVAL
NEW YORK PAYS TOO MUCH FOR OPERA
MARY GARDEN SAD

That combination was almost enough to take away my appetite for breakfast, which, you know, I take on Sundays at the Café des Beaux Arts (adv.) That crinoline threat is awful, especially in view of the value of ground space in New York, and the esthetic appearance of humanity in general. But I am like the Minnesota Swede I once knew who, when asked if he was not afraid, said: "I don't give a damn for skeert." Which, while meant by him for "scared," will do almost as well for "skirt." Crinoline simply means fashion and folly, and that, you know, helps my business.

As for New York paying too much for opera, I scarcely agree with Justice Hendrick, who makes this statement. New York does not pay much for opera. Its fashionable society pays a lot for an occasion upon which to display itself. That is why the money goes, and goes willingly, in such large quantities,—not because this occasion happens to be the opera. It would give just as extravagantly for any other pastime which would serve the same end.

As to Mary being sad. That is, indeed, unfortunate, but I don't know what I can do about it. I am often sad myself, and Mary never does anything for me. The world may rest easy, for it may know that she is not in love. Hear how she is said to have declared herself on the subject.

"I? In love? My heart died when I was 20, and no one has got through to it since. But if ever I love a man it will be for his

mind, a mind high enough for me never to tire of it, and for his soul, which must be deep and wonderful."

The report also credits her with this remark, which, if not in truth characteristic of her, is characteristic of the Mary Garden which an imaginative press has created for an unthinking public!

"I am going to get flimsy materials," said Miss Garden, who was busy choosing dresses when the press representative (guaranteed not her press agent) called. "In fact, I will wear so little next season that the Americans will be astonished."

If Bernard Shaw and Mary Garden would only start a school of modern advertising they would have Sheldon's School of Psychological Salesmanship beaten a thousand miles.

Montague Glass, who contributes non-fiction to the "colyum" in the Mail, of which F. P. A. is the ingenious editor, sends several "Breezes from Brittany," dated at Parame, August 10. One of these zephyrs tells how visitors to Dinard, Parame and St. Malo, who are accustomed to Summer opera at Rohrig's Glen, Elmira or the Trolley Parks of Binghamton, El Paso, and Portland, Maine, "cannot fail to be disappointed" with the musical productions there. On a recent Saturday evening, he communicates, a gentleman from Boston offered to bet any member of the audience at the High Life Casino theater that the opera then being performed was not "Faust," as advertised, but the "Bohemian Girl." He was taken up at once and at the end of the second act the matter was submitted to the impresario. The latter, upon investigating, discovered that he had been conducting (impresarii evidently conduct at Dinard) from a score of "Haensel and Gretel." Further inquiries revealed that the concert-meister had distributed the string parts of "Lohengrin" and the brass and wood wind parts of "Parsifal." All bets, writes Mr. Glass, were declared off, and the billposter was fired.

Your MEPHISTO.

TAUGHT DURING SUMMER

W. Francis Parsons, Vocal Instructor, to Open New Studio in New York



W. Francis Parsons on a Vacation Trip "Up the Lake" Union City, Pa.

W. Francis Parsons, the New York teacher of voice, has spent his Summer in Union City, Pa., where he has maintained classes for professional pupils. Ten of his advanced pupils followed him, among whom was Lorene Rogers-Wells, who has made a name for herself in concert and oratorio the past two years. Mr. Parsons will return to New York soon to open new studios.

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POHLIG ORCHESTRA OPENS OCTOBER 13

Interesting List of Soloists Engaged for Philadelphia Organiza- tion's Concerts

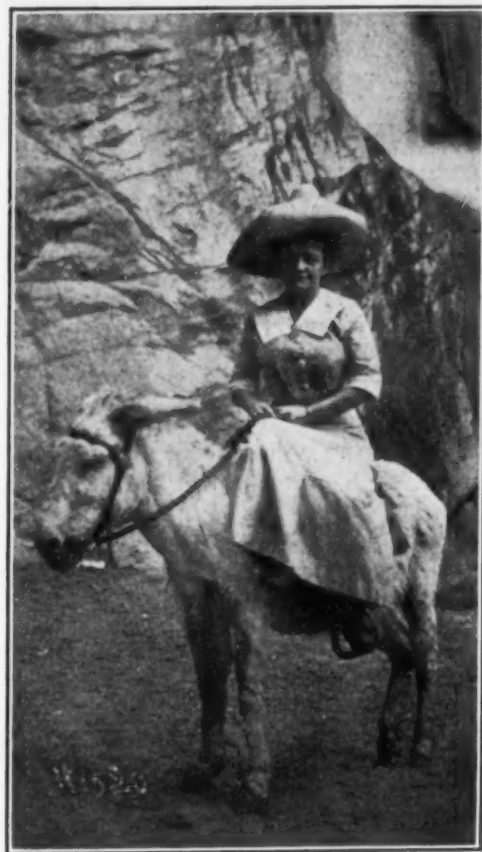
PHILADELPHIA, Aug. 28.—The season of the Philadelphia Orchestra will begin October 13 and close April 13, and during that period an extraordinary range of programs is being planned which will contain a number of interesting surprises in the matter of interpretations of old as well as new works.

The soloist list is of unusual attractiveness, among the newcomers being Gertrude Rennyson, soprano, a Pennsylvania girl, who has met with success in opera abroad, while Alma Gluck, the popular prima donna soprano of the Metropolitan Opera Company, will again appear, other singers announced being Mme. Gerville-Réache, Clarence Whitehill, Ellison Van Hoose and Horatio Connell.

The pianists will include de Pachmann and Wilhelm Bachaus, and the violinists Miss Parlow and Zimbalist. In addition to the regular symphonic series this season the orchestra will give special concerts in the so-called "Popular" series, to be announced later, and Mr. Pohlig is to enjoy an unusual experience in that, for the first time, he will appear with a small but compact group of his own musicians in a series of concerts at the Exposition Hall in Pittsburgh in advance of the regular season, from October 2 to 7. This early Pittsburgh engagement, similar to the work which the various members of the orchestra have gone through with this Summer as members of the Philadelphia Band, on the north plaza of City Hall, and as members of one of the orchestras at Willow Grove, is entirely apart from the appearance of the full orchestra at Pittsburgh on Monday evening, December 11, which will be the real appearance of the organization in that city. A concert also will be given in Cleveland, and the usual series in Wilmington, Camden, Reading, Easton and several other nearby places. A. L. T.

PLAYS IN WESTERN CONCERTS

Gisela Weber, Violinist, Wins Favor in
Colorado—Her Plans



Gisela Weber, the violinist, climbing
Colorado mountains

Gisela Weber, the New York violinist, has been playing in concert in the West during the present Summer. She was the soloist at Seven Falls, Colorado Springs, Col., at a large concert, where her playing won her the enthusiastic applause of her audience. She will appear this Winter in solo work and in ensemble with the Gisela Weber Trio, in which she is assisted by Cecile Behrens, pianist, and Leo Schulz, cellist. Her tour is being booked by Antonia Sawyer, the New York manager.

Moriz Rosenthal, the pianist, has been spending the Summer at St. Moritz, Switzerland.

CHAUTAUQUA SEASON ENDS

Week of Concerts Brings Successful Musical Sessions to a Close—A Popular Program in Which the Audience Participates

CHAUTAUQUA, N. Y., Aug. 28.—The Chautauqua season for 1911 passed into history at the close of the regular weekly sacred song service last evening. This season has been the greatest in the history of the institution from every viewpoint, and of a certainty that means the season of music as well and in particular. Under the directorship of Alfred Hallam, who took charge of the department of music in 1902, each season has shown vast improvement over the work of former years, and, as Mr. Hallam told me the other evening, the future of Chautauqua's music is great beyond comprehension.

The institution stands for the best, and only the best, in all departments of its work, and musical education is on the same level with its other lines of educational improvement. During the past season there have been given thirty vocal and orchestral concerts, twenty band concerts, fourteen artists' recitals and twenty-one organ recitals.

The artists who have appeared at concerts and recitals from time to time were Sol Marcossion, violinist; Edmund A. Jahn, basso; Adah Byrd Connor, soprano; Mme. Van Duyn, contralto; Edward S. Van Leer, tenor; Samuel A. Baldwin, organist; Frank Croxton, basso; Marie Stapleton Murray, soprano; Oscar H. Lehmann, tenor; Marcus Kellerman, basso; Charles C. Washburn, baritone; Ernest Hutcheson, pianist; Henry B. Vincent, N. J. Corey and H. A. Wheeldon, organists.

The vocal works presented were "The Morning of the Year," Cadman; "Stabat Mater," Rossini; "Redemption," Gounod; "Creation," Haydn; "Moses in Egypt," Rossini; "The Divan of Hafiz," Huhn; "May," Busch; "Fair Ellen," Bruch; "Hiawatha," Coleridge-Taylor; "The Crusaders," Gade. M. A. Bickford was another of the artists who should be mentioned, as his work with the mandolin was extremely artistic and his programs of a very high order. The adult choir numbered 567, representing thirty-two States.

On Monday evening Director Hallam entertained the members of the Chautauqua Orchestra and a few friends at the annual banquet.

Prof. C. C. Case and wife, of Oberlin, O., were visitors here during the last week of the season. Prof. Case was director of the Chautauqua Choir in 1882.

The cantata by Dudley Buck, "The Triumph of David," was given in the First Baptist Church at Jamestown, N. Y., on the 20th, under the direction of Mr. Hartley, who, by the way, has an excellently drilled choir. The soloists were Mrs. Otto Poleman, soprano; Ruth Heckmann, contralto; Harry J. Fellows, tenor, and Frank Croxton, basso. All but Mr. Fellows were from Chautauqua.

A ball game was the feature of the Athletic Field Tuesday afternoon, when teams representing the Chautauqua Choir and the Chautauqua Orchestra crossed bats. The latter won, the score being 24 to 9.

An organ recital was presented in the Amphitheater Tuesday afternoon, at four o'clock, by Henry B. Vincent. On the program were two interesting numbers by Mr. Vincent, besides numbers by Bach, Lemare and Tschaiowsky.

A program was presented at the Amphitheater on Wednesday afternoon, at 2:30 o'clock, by the choir, orchestra, soloists for August and Sol Marcossion. The program opened with two numbers by the orchestra, "Moonlight," by Peter Moller, cellist of the orchestra, and arrangement by Langey of Grieg's "March of the Dwarfs." The choir sang "The Sea Hath Its Pearls," by Pinsuti, in a pleasing style. Mrs. M. S. Murray was heard in the Prayer from "Tosca," Puccini, and "A Birthday," Cowen. For his numbers Marcus Kellerman sang the "Evening Star," Wagner, and "Die Drei Wanderer," Herrman. He sang with his usual good taste. "Vesti la Giubba," from Leoncavallo's "Pagliacci," was Oscar Lehmann's choice for the evening, and he did this extremely trying number with genuine artistic sense. "Souvenir," by Drdla, and "Humoresque," by Tschaiowsky, were presented by Sol Marcossion, and the large audience required him to respond several times to their applause. Then Miss Bryant sang "O Lieb," by Liszt, as she has done all of her work with us this season, beautifully. Mrs. Murray and Mr. Kellerman were heard in the duet from "Don Pasquale," by Donizetti, and carried their audience with them by the beauty and force of their rendition. The choir sang "Daybreak," by Ganing, and the orchestra closed a most pleasing pro-

gram with the "Polish Dance," by Scharwenka. Frederick Shattuck accompanied and Mr. Hallam conducted.

The personnel of the Chautauqua Orchestra this season was as follows:

Concertmaster, W. Whitney Hubner, violin, director of the Atlanta (Ga.) Symphony Orchestra; Herman McBride, violin, Youngstown, O., last season with the Toronto (Ont.) Symphony Orchestra; Orley H. See, violin, director of music in the college at Warrensburg, Mo.; Frank Rutter, violin, director of music at Uniontown, Pa.; Walter Friedrich, violin, director of music at the Baptist College, Blackwell, Okla.; E. K. Heyser, viola, instructor of music, Uniontown, Pa.; Edna Cogswell, viola, instructor in the State Normal School at Indiana, Pa.; Peter Moller, cello, composer and soloist, New York; L. V. Ruhl, bass, instructor in Dana's Musical Institute, Warren, O.; Emil Medicus, flute, Youngstown, O.; last season soloist with Ellen Beach Yaw; Flavio Gentile, oboe, of Creator's Band, New York; J. D. Cook, clarinet, instructor at Dana's Musical Institute, Warren, O.; Gary Bennett, clarinet, instructor of music, Joplin, Mont.; Jean Hausknecht, bassoon, New York, last season with the Cincinnati Symphony Orchestra; Chas. B. Brice, cornet, instructor of music, Uniontown, Pa.; Jay Hatch, cornet, music director, Ravenna, O.; Lynn B. Dana, horn, director of the Dana's Musical Institute Symphony Orchestra at Warren, O.; Walter Douglass, horn, instructor in the State Normal College at Indiana, Pa.; Alvin Faus, trombone, instructor, Port Clinton, O.; Prentice Beeson, tympani, drums and traps, Uniontown, Pa.

On Thursday afternoon, at four o'clock, Henry B. Vincent gave his last organ recital of the season in the Amphitheater. A good sized audience was out to hear him, in spite of the rain, and were well repaid for the effort put forth in braving the elements. His program was replete with good things, which he played in his usual style.

The closing concert of the season was presented at the Amphitheater on Friday evening to an unusually large audience for so late in the season, and by their unstinted applause of every number proved that the concert, though the last, was up to the high standard of work set by Director Hallam. The orchestra opened the program (which, by the way, was termed, very fittingly, "popular") with a paraphrase on "My Old Kentucky Home." Immediately following this number the audience, under Director Hallam's baton, with the choir and orchestra, sang "Annie Laurie," "Spanish Cavalier" and "Juanita." Miss Rose Bryant sang Nevin's "Rosary" and "Comin' thro' the Rye." Then came Marie S. Murray in "My Ain Folk" and a quaint old Irish love song by Lang. Following this Oscar Lehman sang "Love's Old Sweet Song" and Marcus Kellerman sang "Rocked in the Cradle of the Deep." Sol Marcossion played Sarasate's "Gypsy Melodies" and the combined forces of audience, orchestra and choir then gave "Old Folks at Home," "Massa's in the Cold, Cold Ground," "Old Dog Tray," "Blue Bells of Scotland," "The Watch on the Rhine" and the Virginia version of "Dixie." The choir sang Pinsuti's "We'll Gaily Sing and Play," introducing Mrs. Murray and Mr. Lehman in "The Last Rose of Summer." The orchestra closed the program with Haydn's "Farewell Symphony." L. B. D.

Félia Litvinne, the Polish soprano, Joseph Hollmann, the Dutch cellist, and Lucien Wurmser, the Swiss pianist, are meeting with success on their concert tour in South America.

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NEW YORK "Evening Telegram"—Lovers of the cello enjoyed a treat at the Kronold Recital when that artist contributed some delightful selections in a manner that evidenced his mastery of that instrument. The first number "Sonata No. 6" by Boccherini was enthusiastically received and at once placed Mr. Kronold in rapport with his audience.

PHILADELPHIA "Times"—The concert was made memorable to the musicians by the notably fine playing of Kronold. Mr. Kronold illustrated that he comes easily within the confines of the narrow circle which embraces great cellists. His technic is superior, his tone rich and full; his bowing authoritative, and the beauty of his phrasing is something to be remembered.

BUFFALO "News"—As a cellist Herr Kronold has a national reputation and his selections last night were particularly pleasing.

BALTIMORE—Breadth of tone, purity of intonation and perfect control over the bow hand were among the features that rendered Mr. Kronold's playing so essentially artistic.

TORONTO, "The Toronto World"—Hans Kronold is spoken of in New York as the greatest of resident cellists. He has a remarkable technique. In fast or sympathetic music he brings out the singing qualities of the instrument.

MANY ENGAGEMENTS BREAK THE VACATION OF CECIL FANNING



Cecil Fanning (on the Left) and H. B. Turpin on Their Vacation in Michigan

Cecil Fanning, the young American baritone, accompanied by Harry Turpin, his teacher and accompanist, has been spending a short vacation on Les Cheveaux Island, Lake Huron, near Mackinac, Mich. In spite of the hot Summer, Mr. Fanning and Mr. Turpin have had many engagements and began a three weeks' tour through New England on Aug. 21. This tour will include the Berkshire Hills, the North Shore and other resorts. The engagements to be filled are private recitals with the exception of August 25 and 26, when Mr. Fanning sings at two chorus concerts in Litchfield and Washington, Conn., under the direction of Arthur C. Woodruff. The works to be given at these concerts are Bruch's "Fair Ellen" and Harriet Ware's "Sir Oluf." Owing to the popularity of Mr. Fanning in his own State he will, on September 26, begin a tour which will be entirely in Ohio and will last for four weeks. His engagements for the coming season extend from Boston to San Francisco and as far south as San Antonio, Texas.

Is Boston Symphony Orchestra Self-Supporting?

In a recent editorial article in the New York Sun it was said that the Boston Symphony Orchestra, after years of struggle, had become practically self-supporting. "I happen to have information from private sources that this is a long way from being the case," writes a correspondent of The Sun. "The annual deficit has been

slightly reduced, partly as a result of the excellent attendance at the Boston Orchestra's concerts in New York, to which the article called attention. But the deficit which Henry L. Higginson, the orchestra's generous patron, meets each year is large, and the men most closely associated with the management of the Boston Orchestra are fully convinced that it will never be self-supporting. Crowded houses at every concert would leave a deficit.

"The Boston Orchestra's experience should be accurately set forth to relieve the Philharmonic and New York Symphony organizations from the implied reproach of poor management. They have been very successful as compared with the Boston Orchestra in a purely business way. And if New York City supplied a Major Higginson to meet huge deficits they might more nearly approach its artistic achievement."

SUMMER MUSIC APLENTY FOR SALT LAKE CITY

Outdoor Concerts with Local Artists as Soloists—Activities of Welsh Choruses

SALT LAKE CITY, Aug. 21.—Studios, music stores and all the other rendezvous of music teachers and students are deserted and Salt Lake is sweltering with the rest of the West with mid-August heat. Yet the Summer has swung merrily along to date with almost a surfeit of musical entertainment. Various bands have added to the gaiety of the season at the resorts and particularly is this true of the Banda Mexicana at Wandamere, where a coterie of well-known local artists have appeared in vocal selections with the organization to the delight of thousands.

Squire Coop, director of music at the University of Utah, took ship last week in New York and is in Europe for a stay of several weeks. He will return early in September to begin his work at the University and with the various orchestras he has been engaged for during the coming season. Harold Orlobb, the Salt Lake boy who has lately come into something like his own in recognition, his opera, "The Heart Breakers," having just closed its Chicago run, is in New York.

All Welshdom in Salt Lake is anticipating the arrival and appearance here in the next few weeks of two famous Welsh choruses. One is the Mountain Ash male choir, under Richards, which comes in November, and the other is the Royal Ladies' Choir, Mme. Hughes Thomas directing. The outing at Wandamere this week of the Sons and Daughters of Wales will be marked by musical competitions and the appearance of the Welsh Ladies' Chorus of Samaria, Idaho, under the direction of Professor S. M. Powell.

The success of the Salt Lake singer, Emma Lucy Gates, at Marienbad, on the occasion of her second concert there recently, was anticipated by her many friends here. The concert was given in the large Kursaal. Among those supporting her were Carl Christoff, Marguerite Steingraeber and others. Miss Gates's selection included the aria of *Ophelia* from Thomas's "Hamlet" and the "Pearl of Brazil."

In honor of Mrs. E. H. Harriman and her party, who spend a day or two here last week on their way to an Idaho ranch,

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Assistant Organist Edward Kimball, of the Tabernacle organ, gave a special recital. Willard Weihe accompanied on the violin.

Professor Bayless, organist, of Stockton, Cal., is spending his vacation in Salt Lake and it is expected he will give a recital here before returning to California.

The selections sung at Wandamere the last two weeks by Horace Ensign, Fred Garham, M. J. Brines, Willard Squires, Esther Davis and Mrs. Lizzie Thomas Edward, to the accompaniment of the Banda Mexicana appearing at that resort, have all been beautifully given. The sextet from "Lucia di Lammermoor" and the quartet from "Rigoletto" have been favorites.

L. S. G.

Henri Scott's Début in "Walküre"

Henri Scott, the American basso, who returns to this country this year, will make his début with the Philadelphia-Chicago Grand Opera Company in "Die Walküre,

with Mme. Galski and M. Dalmorès. His second appearance will be in "Lucia," with Mme. Tetrassini. Mr. Scott has arranged his operatic appearances so that he will be able to accept a number of concert engagements and he has already been engaged by several of the leading oratorio societies for holiday performances of the "Messiah."

Paderewski's Chicken Farm Burned

MORGES, SWITZERLAND, Aug. 23.—Paderewski's famous chicken farm was destroyed by fire here last night. The pianist is described as taking his loss with philosophic calm. Some of the poultry in the collection had been purchased by Mme. Paderewski at record prices, running as high as \$7,500 for a rooster and three hens bought of an American breeder.

Humperdinck's "Königskinder" will have its first performance in French at the Monnaie, Brussels, next season.

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A LISZT DISCOVERY IN ROME

"Hymn to Rome," Hitherto Unpublished, Comes to Light—New Book on Paganini—Organ Music in Italy—Success of an American Soprano—Campanini Collaborating with Tenor Gaudenzi on an Operetta, "Blue Boy," to Be Produced in America

ROME, Aug. 12.—The interesting discovery has been made in the Library of the Royal Music Academy of St. Cecilia in Rome, by Signor Andolfi Otello, of a hitherto unpublished "Hymn to Rome," written by Franz Liszt while he was staying at Tivoli during the closing years of his life. The manuscript passed from the hands of Cardinal Hohenlohe into those of Signor Boni, who gave it to the Academy of St. Cecilia in 1891. The music is for four voices, and the words, "O Roma Nobilis," are supposed to have been founded on an old Latin hymn composed by Diacono, who was a monk in the Benedictine monastery of Montecassino, in the eighth century. The journal *Musica* promises to publish the hymn, arranged for organ and piano, very shortly. In the meantime the Società Corale Euridice is to sing the hymn at a concert which is soon to be given at Augusteum.

Maestro Leoncavallo has sent a congratulatory telegram to Lina Cavalieri for her able and artistic impersonation of Zaza at the Quirino. Berta Nelson, also of the Quirino, has received from Maestro Massenet his photograph with the dedication, "To Mademoiselle Berta Nelson for her great success as Carlotta in 'Werther'."

Bandmasters, professors of music and conductors of communal fanfares, choirs, etc., have been meeting in the Royal Academy of Music, Rome, for the purpose of discussing matters connected with their profession. They propose to call on the State to found special schools of music in all the provincial towns. This is rather a large order for the government, but the musicians of the "Lega Laziale," as they are called, point out that it is imperatively necessary that such schools be founded for the purpose of training boys for bands and fanfares.

Niccolò Paganini, the great Genoese violinist, lives for us again in the pages of a volume by Professor Arnaldo Bonaventura, just published at Modena. Hitherto Paganini was best known as a composer by his "Le Streghe," variations on the "Carnival of Venice," on the "Prayer of Moses" and other themes, his "Moto Perpetuo," the "Capricci" and the two first concerti for violin and orchestra. Professor Bonaventura has practically discovered a new, unknown Paganini, not the bizarre, capricious artist who aimed only at effect and show, but a composer of some of the finest music of his epoch. Of his best compositions, the professor notes the "Sonata Sentimentale," the sonata "Varsavia," the "Napoleon" for the A string, the "Tarantella," the "Balletto Campestre," "Tempesta," "Primavera," "Couvent de St. Bernard," and some "Quartetti" and sonatas written in the purest classical style for violin and guitar. There are also some compositions for the guitar only, written for an unknown Tuscan lady with whom Paganini was in love. Professor Bonaventura has also laid himself out to clear the character and reputation of the great violinist who was much maligned and misrepresented during his lifetime. Paganini was even popularly supposed at one time to be in league with the devil. That was eighty years ago.

Humperdinck's new opera, "Königskinder," called here "Figli di Re," is to be heard in Italy for the first time next Winter.

The question of organ music, or "arte organaria," has been much discussed in Italy of late. It is agreed that the country has many able professors of the art, such as Bossi, Don Perosi, the priest-composer; Mattoy, Ravello, of St. Mark's, Venice, and several others. But, as a writer in *Musica* says, organists nowadays are not sufficiently appreciated in Italy, and what is worse, they are not paid so well as a second-class bandmaster, although they have to devote their lives to their art.

Discussion is also prolonged over the bad orchestra at San Carlo, in Naples. Conductor Toscanini revived it for a time and now Leopoldo Mugnone is to be allowed to try his hand at the work of saving this unlucky orchestra from destruction. But there are people in Rome and Naples who are opposed to the appointment of Mugnone. On the other hand, this conductor

has strong champions, one of whom boldly declares that, at the present moment, there are only three first-class conductors in Italy—Toscanini, Mugnone and Mancinelli—and that one of these, Leopoldo Mugnone, was Verdi's favorite conductor. It is probable that after all this discussion Mugnone will be appointed to the San Carlo and that he will be able to infuse new life into the debilitated orchestra of that famous house.

At Pescara, a town on the route from Ancona to Brindisi and the Apulian peninsula, Meta Reddisch, an American, scored great success at the local theater in the "Barber of Seville." She was enthusiastically encored for the Cavatina and had to repeat it. Miss Reddisch made her debut last Winter at the San Carlo of Naples and was the recipient of much applause for her fine voice and appearance.

New operas are looming up everywhere. At Turin, at the Teatro Balbo, will soon be produced by the lyric company "Dolorosa," in three acts, by Eduardo Sanchez de Fuentes, delegate from Cuba at the exposition. This composer has written two other operas and a "Habañera." The libretto of "Dolorosa" is by the Cuban poet, Federico Urbach. This opera was presented at Havana in July, 1910, and was successful. Its rehearsals at Turin, attended by critics and music publishers, gave much satisfaction.

At Spoleto another opera, new in Italy, is to be performed toward the end of August. It is called "Biancofiore" and is by Alessandro Onofri. At Catania is soon to be presented a new opera, "Il Conte Janno," by Giuseppe Perrotta, the young Sicilian musician who committed suicide because he thought that he was misunderstood and unappreciated. The subject is mediæval, Count Janno being a Portuguese. The scene is laid in the Court of Lisbon, whither the Count returns conqueror from Africa. He loves Aga, daughter of the Duke of Lusitania, and the drama revolves around the difficulties which the hero experiences in the course of his love.

Next, we hear from Milan that Maestro Campanini and the tenor Giuseppe Gaudenzi are composing an operetta entitled "Blue Boy" or "Blue Page"—"Il Paggio Azzurro." The operetta is to be carried to America for the first performance. Tenor Gaudenzi is an all-round man. He is a lawyer, as well as a good musician. He wrote the libretto of "Blue Boy" and part of the music.

WALTER LONERGAN.

PODESTI'S NEXT SEASON

Will Conduct for Pavlova-Mordkin Russian Ballet

Vittorio Podesti, who for two years has served with Arturo Toscanini as a second conductor of Italian opera at the Metropolitan Opera House, is this season to be the conductor for the Pavlova-Mordkin Imperial Russian Ballet. Podesti conducted at the opera houses at Odessa for two years and from there went to the National Theater at Warsaw. His Russian experience culminated in three seasons' service in St. Petersburg, where he conducted the Italian seasons of opera and likewise many of the ballets of the imperial Russian dancers in the Czar's opera house.

Max Rabinoff, the impresario of the Russian ballets who arrived in New York two weeks ago, returned to Europe on a hurried trip, sailing August 23, to complete arrangements for bringing the dancers to this country. He expects to return with Pavlova and Mordkin this month.

Yield to Musical Union's Demands

Morris Gest and F. Ray Comstock, managing directors of Gertrude Hoffmann's "Saison des Ballets Russes," at the Winter Garden, New York, are the first theatrical managers to yield to the demands of the musicians' union for higher pay. The attraction is to go on tour soon with an orchestra of seventy-five members. The union demanded not only higher pay for its men, but that the management pay the musicians' board and furnish them berths in sleepers in addition to railroad fare. All these demands were granted.

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ECHOES OF MUSIC ABROAD

Debussy Rumor's Choice for Paris Conservatoire's New Director
—Young German Opera Composers Found Wanting—Louis N. Parker Tells Why Women Cannot Equal Men as Composers—Mascagni Plans Cross-Continent Tour for "Isabeau"
—Humperdinck on His Novel Task—How Massenet Collaborates

WHISPERS abroad connect Claude Debussy's name with the directorship of the Paris Conservatoire as successor to Gabriel Fauré, who, however, is still holding on. Debussy served on a Conservatoire jury for the first time in his life at the recent examinations, and his reappearance in the class rooms is read in some quarters as a sure sign that he is to be appointed director by the French Minister of Fine Arts. The composer of "Pelléas et Mélisande" is, of course, an old student of the institution and a *prix de Rome* winner, as well. The old professors, however, who have since then gradually passed away, looked at him askance as a "revolutionist."

How Debussy can be expected to keep the Conservatoire free of discords is a conundrum that cannot be solved at this distance. Possibly it is his working familiarity with dissonances and his ingenuity in handling them that commend him as a choice for this position at the Conservatoire.

YOUNG German composers recently have had their chance to prove their creative endowment; but, having been weighed in the balance in the competition held for their special benefit, they have been found wanting. The jury, composed of Richard Strauss, Ernst von Schuch, Leo Blech and Gustav Brecher, have decided that none of the works submitted is worthy of a first prize.

Three scores, however, are mentioned as not without merit, albeit with less than had been expected. These are "The Devil's Parchment," by Arthur Ostermann; "The Road to the Light," by Gustav Krumbiegel, and "Cain," by Alfred Sormann. The prize-winners were to have been produced at the Hamburg Municipal Opera under Gustav Brecher's direction. Whether the three awarded honorable mention will receive this mark of favor remains to be seen.

WHEN Mascagni gets his "Isabeau" back to Europe he is going to learn that what will go down with volatile South American audiences will not necessarily appeal to the palates of Old World opera-goers. However, the petulant Pietro is not worrying—he may even have ceased by this time to bemoan the fact that his new work is practically shut out from North American profits—for the Southern peoples, flattered by this opportunity to pronounce first judgment on the novelty, are lining the composer's pockets with gold.

At Rio de Janeiro, as at Buenos Ayres, the theater was crowded for every performance of "Isabeau." At San Paulo, in Brazil, it served to inaugurate the new Municipal Theater. At Montevideo ten performances were announced and before the day of the first one the advance subscription sale amounted to \$90,000. The tour is yet to embrace Chili.

Mascagni is planning to drag *Isabeau* all over Europe before settling down with her at the Costanzi for the season in Rome. If *Le Monde Artiste* is correct in its data he has even arranged a visit for her at Oscar Hammerstein's London Opera House. This seems highly improbable, however. The tour projected is to extend, it appears, from London to Brussels and the Théâtre de la Monnaie; thence to Prague, to Nuremberg, to Dresden; perhaps to Paris and the Théâtre Lyrique de la Gaité; at any rate, to the San Carlo, in Naples, and, finally, to the Teatro Lirico in Milan.

LOUIS N. PARKER, whose "Pomander Walk" is fresh in the memory of New York theater-goers, is an ornament to both

the musical and the play-writing profession, for between his regular duties as principal of one of England's most flourishing music schools and as designer of historical pageants, in which music plays an important rôle, and his leisure hours that give birth to such stage delights as "Rosemary" and the quaint conceit already mentioned, lies only the additional "a" that distinguishes "avocation" from "vocation."

Inasmuch as the Royal Academy of Music is about to leave the old premises it has

not inspire itself! Let us all drink her health, because on her health depends her temper. Let us drink it seriously because we admire her, because we honor her, because we love her, and because, without her, goodness knows where we should be."

LIKE Emmy Destinn, Aline Sanden, one of the mainstays of the Leipzig Municipal Opera, dallies with her pen when not engaged in studying new rôles. She has but recently completed an opera libretto based on a story by Puschkin, for which Emil Robert-Hansen, solo 'cellist at the Stadttheater, has provided the score. It bears the name "The Wild Countess." Fräulein Sanden's reputation throughout Germany is due in great measure to her impersonation of *Elektra*, in which rôle she has filled guest engagements in many cities.

Emmy Destinn has not been resting on her poetic laurels, after all. Besides writing "Libussa," an opera libretto, she has been working on a comedy that seems to be an up-to-date burlesque of "Faust." Her book of somewhat luridly temperamental poetry published under the collective title of "Storm and Rest" was an effective publicity

general character of the music, which will be of an ecclesiastical—one might almost say religious—nature.

Humperdinck declares that in obtaining a foundation for his work he has found the music of the old "Maria cult" of the greatest service. "I have very carefully studied the 'Maria' hymns of the twelfth and fourteenth centuries written by Eckard, Rudolf Meerschwein and Nicolaus of Strassburg, and the more popular Mary songs of the fifteenth century, many of which have endured to the present day. In these old melodies I have discovered many *motifs* which I shall be able to use, although, of course, they will have to be handled in a modern manner."

"I shall devote particular effort to the choir music. Celestial choirs are not rare in modern music; for instance, there is choir work in the Second Part of 'Faust,' as Reinhardt recently produced it at the Deutsches Theater, Berlin, and also in Hauptmann's 'Hannele's Himmelfahrt'—which Mrs. Fiske produced in New York last year.—"In both of these cases, however, the vocal music plays the chief part, while I shall obtain the necessary mystical effect by means of the orchestra alone."

"My instrumentation will be thoroughly modern, and I shall make use of every device known to the present-day music world. A great part of the burden will be borne by the organ. The great modern concert organ is an instrument whose artistic possibilities have never yet been exhaustively utilized. Its advanced register technique makes it capable of responding to demands for tone values and expression to a degree not attained by any other instrument."

For this colossal spectacle, the period of which is the twelfth century, the greater part of the interior of the Olympia building is to be transformed into a cathedral. The roof of Olympia will be the roof of the cathedral, according to C. B. Cochran, one of the managers. The spectators occupying the 10,000 seats round three sides of the great arena will see nothing of Olympia, only the cathedral, and when the huge iron doors of the cathedral open they will see in the distance the waters of the Rhine and beyond the waters the mountains.

"Very serious is the subject of the spectacle, which is founded upon a mediaeval legend well known to students," Mr. Cochran has informed the London *Observer*. "At one moment it becomes pure tragedy. It is almost of a mystic nature; indeed, one might almost call it a mystery play. The principals will be engaged irrespective of nationality, in accordance with their suitability for the parts, but the big crowd will be English."

"There will be no canvas scenery. Everything will be of a solid nature, where, for example, there are needed pillars they will be built solidly into the arena."

Prof. Ernest Stern, of Berlin, who has been commissioned to design the costumes and the scenery, has made a special study of the problem of illumination. He proposes to light the big arena by building galleries high up around the sides of the building from which the light will be thrown by reflectors; while for some of the effects it will be necessary to throw the light from below, which will necessitate having excavations made in the flooring.

IT was when engaged on "Thérèse" that Jules Clarié, the French librettist, was initiated into Massenet's extraordinary system of working in collaboration. At first composer and author had a conference, at which, according to *Les Annales*, Clarié explained his idea of the subject and therewith inflamed the imagination of the composer, who promptly gave him his instructions.

"That's it," cried Massenet finally, "there we have it. Now you get to work and send me the book. I will go away. I will go to the country and you will not see me again, I give you my word."

"But I shall be inconsolable," objected the librettist.

"Not at all, it is only until after my score is all finished that you will not see me. So you get the text written. But, I repeat, I am going to disappear. We shall not see each other again."

[Continued on next page]



Members of the Famous Flonzaley Quartet on a Walking Tour Near Their Home in Lausanne, Switzerland

occupied for the last eighty-nine years, this year's annual dinner of the R. A. M. Club, which is composed of old students of the institution, was an especially festive occasion, and to Mr. Parker fell the task of proposing the toast to the Ladies. At the outset he declared himself to be one of the oldest and least reputable members of the club—"but even the most degraded ruin may perhaps harbor the fairest flowers." On receiving his ukase, he said, he had set about making himself somewhat acquainted with his subject. If there was one man more than another who should drink the health with enthusiasm it was a musician, for throughout the ages woman had inspired some of the loftiest themes of the composer. It was the eternal feminine that ruled the imagination of all musicians—except Cathedral organists! and even they had daughters.

"I shall be expected to say something about Woman as a composer," he continued; "but on second thought I won't. If women have not reached the heights of genius, the reason is that they have not had the same inspiration. It is not possible for woman to worship and be inspired by man as man has worshipped and been inspired by woman. Therefore she is robbed of the great force which leads man constantly to greater heights, to heights nearer her own. Woman is Inspiration; and Inspiration can-

agent at an early stage of her career at the Berlin Royal Opera.

IN undertaking to provide a score for Max Reinhardt's gigantic spectacular production now being prepared for the Christmas season at the London Olympia—as many as 2,000 performers will be engaged in it—Engelbert Humperdinck finds himself confronted with a task that requires novel and original treatment. The problem, as the composer explained to the Berlin correspondent of the London *Standard* the other day, is to furnish musical illustration for a pantomime work which differs entirely in its essentials from any previous production in which the use of the human voice has been eliminated.

Up to the present such productions have been mostly ballets, in which dance music has played the most important part, or pantomime reviews, in which again the dance is one of the chief considerations. The text to be illustrated, which has been written by Vollmöller, is based on a legend of old Rhineland, the scene of which is cast for the most part in a cloister, and in which the "Maria cult," or adoration of the virgin, is the leading motive. The characters are chiefly children, and visions and miracles are presented, while celestial choirs play an important rôle in the general scheme. These factors will determine the

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

This sounded impossible, but Massenet kept his word. They continued to work together however—per telephone. This is Clarétie's description of the process:

"The telephone rings. Massenet's voice: 'Hello, I am in the midst of my work. But see here, there is a certain expression; do you insist upon keeping it so?' 'Why, not at all.' 'What shall we do for a substitute? Hello, do you hear?' 'Yes. Let us say So-and-so instead.' 'Good. Thanks. I'll go to work again.' The receiver is hung up and each one gets busy once more.

"Again it rings. 'Listen, I simply must have a soldiers' chorus—just a short thing.' 'All right, I'll send it to you by mail.' In the evening, a few hours after this conversation, the composer again rings me up: 'I have received the chorus. Thanks very much.' 'Well, did I strike what you wanted?' 'Absolutely. And the music for it is already composed.'

"While in the fever of composing Massenet will not permit any one to disturb him on any consideration. He buries himself completely in his work and rises with the first gray of the morning. His ringing of the telephone has often scared me out of bed at a very early hour."

FOLLOWING an example set in Paris, an orchestral society consisting solely of medical men has been founded in Berlin, sixty physicians and surgeons being present at the first meeting of the society. It has been decided that wives and daughters of medical men should also be admitted to membership, and it is hoped to have all the instruments played by amateur performers sufficiently accomplished to make the engaging of professional musicians unnecessary. Dr. Pollak, an ophthalmic surgeon, is to act as conductor, and Dr. Joachim, editor of the *Berliner Aertze-Correspondenz*, will be general manager. Concerts are to be given by the society for the benefit of medical benevolent funds.

Conductor Pollak is an amateur pianist of attainments rivaling those of many a professional. For a long time he studied sporadically with Teresa Carreño, who a few years ago did him the honor of playing Sinding's Variations for two pianos with him at the annual concert of the Berlin Medical Society in the Philharmonic.

VAGARIES of genius—or rather near-genius, for the most part, as it turns out—have supplied *Il Bacio* with some readable "copy" of late. Alberto Franchetti, composer of "Germania," of the Metropolitan's repertoire, and "Cristoforo Colombo" and Arrigo Boito, the famed librettist and composer of "Mefistofele," are placed in juxtaposition as affording a sharp contrast in personal eccentricities.

Baron Franchetti, who, as is well known, is a millionaire and a relation of the Rothschilds has buried himself at Settignano to evolve a new opera that has taken shape in his imagination. In order not to be dis-

turbed in inspirational moments he has practically cut himself off from the outside world. Whenever he sets about a new work he becomes socially an impossibility; he avoids contact with his fellowmen and shrinks into himself entirely; in everything that has no connection with the musical web he has in hand he is like a will-less, unreasoning automaton.

On one occasion when staying in Milan at one of the hotels on the Corso Vittorio Emanuele he put his clothes in the hall outside his room door when he retired that the house-servant might brush them. In the morning, as soon as he had risen he rushed into the hall, took from a nail the clothes that were hanging there, put them on and left the hotel in the greatest haste. In the Cathedral Square he was overtaken by a panting waiter from the hotel who had set out after him as soon as the mistake was discovered. "You have put the wrong clothes on," gasped the waiter. "Just look at yourself!" It was true—instead of his black morning clothes Franchetti was wearing a loud large-checked traveling suit of an American tourist who was his neighbor at the hotel.

Boito, on the other hand, never loses his self-possession under any circumstances and in the roughness and acerbity of his nature he readily undertakes combat with the annoyances of everyday life. When any one bores him and tries to "pump" him he is always ready with an answer that effectually closes his questioner's month. It is told of him that he once met in the foyer of the Manzoni Theater in Milan a young man who had been trying in every conceivable manner to get Boito's autograph.

"At last I have the good luck to meet you, master," exclaimed the youth. "For the last month I have been trying to get a chance to speak to you at your home but the portière has prevented me every time by one excuse or another."

"It is very nice of you to tell me that," replied Boito, dryly. "I will give the portière a tip to-morrow."

At another time a reporter called at his house, who after a long-drawn-out introduction gave him to understand that he would like to question him on this and that topic. But Boito unceremoniously brought the conversation to an abrupt close.

"Look here," he said, "if you are a friend of mine don't come bothering me for interviews. If on the other hand you are hostile to me see that you get out of this right away."

THE new English 'cellist Beatrice Harrison has become the possessor of a 'cello for which \$10,000 was paid. It is the gift of a wealthy friend. The price it commanded—it is a Peter Guarnerius—is almost a record figure for a 'cello, but it is said to be a superb instrument and, according to the *London Chronicle*, more than one well-known player has cast longing eyes on it since it has been on the market.

J. L. H.

Demand for Flonzaley Quartet Abroad Interferes with Plans Here

The members of the Flonzaley Quartet have just written Loudon Charlton from their Summer home in Tronchet, Lausanne, Switzerland, that they will be unable to obtain a release from their September and October engagements in Europe. The demand for the services of this quartet is so great that practically the entire time allotted to America—November 13 to June 1—is filled, and Mr. Charlton wrote suggesting a postponement of the European engagements in order to allow a longer time in America. But Europe, it seems, is just as desirous as America to hear the Flonzaleys, and the tour arranged there cannot be deferred. During their stay in Switzerland each morning is devoted to practise and the preparation of new works. Three important new compositions of great beauty will be added to the large repertoire of the quartet.

Lhévinné's Concerts for King Alfonso

Josef Lhévinné, the Russian pianist, in a recent letter to New York, recalls interesting features of his visit to Spain, where among other appearances he was honored by three engagements with the Philharmonic Society of Madrid. This unique organization is composed of more than 1,200 of the leading officials and prom-

inent personages of the capital. No tickets are sold for its concerts, admission being only by invitation. The concerts were attended by the royal family, for whom subsequently Lhévinné was invited to play at the palace. In token of the royal appreciation he was presented with a costly jewel. On his return to France he had the privilege of journeying part of the way with King Alfonso, whose simplicity, cordiality and democratic ways impressed him deeply.

Bandmaster Creatore Fined \$1

MILWAUKEE, Aug. 26.—Francesco Creatore, the Italian bandmaster, who has been playing an engagement at the Schlitz Palm Garden in Milwaukee, was fined \$1 and costs in the district court after an altercation with an insurance agent. Creatore had been provoked, it is claimed, and a fight in words ensued which was stopped by a patrolman who arrested the two. With a score of his bandmen, all resplendent in their uniforms, Creatore came into court like a general with his staff, but this failed to make any impression on the court, which fined him and found the agent not guilty.

M. N. S.

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EACH Summer sees a growing number of vocal classes conducted by well-known instructors who are accompanied to their seashore, mountain or country homes by many of the pupils who study with them during the Winter in New York and other large cities. This practice of continuing study through the heated term has manifold advantages. It is well known that vocal pupils may forget in one month principles of their work that have required many months to acquire, especially in the fundamental stages of their training. Continuous study obviates this circumstance. Moreover, the Summer class, under favorable conditions, enables the student to pursue his or her work away from the city's heat and in the company of others of similar artistic inclinations, combining at the same time the advantages of a Summer vacation in some delightful resort.

Among the prominent teachers who have been especially successful in thus providing for uninterrupted training for their pupils is Wilfried Klamroth, of New York. Every July Mr. Klamroth, with the assistance of his accomplished wife, takes a party of serious-minded students to their beautifully located Summer home at Edgartown, on Martha's Vineyard.

In this charming spot the pupils' minds are alert, receptive and quickly responsive to the work outlined by their instructor. While each receives individual guidance, he or she has the advantage of comparative observation in the progress of the others. To magnify this particular feature of their work Mr. Klamroth arranges occasional musical programs, to which the Summer colonists are invited, providing entertainment and at the same time giving the participants platform experience and personal confidence in their work. At a recent "Evening of Song" Mr. Klamroth presented the following program, with Mrs. Klamroth at the piano and Mildred Woolworth in violin obbligato:



Wilfried Klamroth (in Center) and His Class of Vocal Students at Edgartown, Mass.

Two Duets:
Sull' Aria—from *Le Nozze di Figaro*.....Mozart
"Neuer Frühling".....Ries
Mrs. Betts and Miss Boudreau.
Aria from "Etienne Marcel".....Saint-Saëns
"Love in May".....Parker
Mrs. Betts.
"Es blinkt der Thau".....Rubinstein
"Donna, Vorrei morir".....Tosti
Mrs. Bailey.
"My ain folk".....Lemon
"Thou art like unto a flower".....Schumann
Miss Mitchell.
"Auf dem Wasser zu Singen".....Schubert
"Whither".....Schubert
Miss McCloskey.
"Mondnacht".....Schumann
"Nur wer die Sehnsucht kennt" (Violin Obligato).....Tchaikowski
"A little winding Road".....Ronald
Miss Boudreau.
"Drei Wanderer".....Hermann
"Dissonance".....Borodine
"To Anthea".....Hatton
Mr. Wemple.
"Spring".....Henschel
"Now sleeps the crimson Petal".....Quilter

"Who'll buy my Lavender".....German
Mrs. Brady.
"Voi che sapete".....Mozart
"La Première".....Webber
Miss Morris.
Aria from "La Bohème".....Puccini
Mrs. Betts.
"My mother bids me bind my hair".....Haydn
"A birthday".....Woodman
Miss McCloskey.
Aria from "Madama Butterfly".....Puccini
Miss Boudreau.
"Myself when young".....Lehmann
"Requiem".....Homer
"The year's at the Spring".....Beach
Mr. Wemple.

This recital, given on the last day of the session, demonstrated the splendid results of the Summer's course, during which the pupils had daily lessons for six weeks. More than 400 attended the recital and unanimously voted it a complete success. Mr. Klamroth returns to New York next month to reopen his studio at No. 11½ West Thirty-seventh street.

ZENATELLO AND MME. GAY ON VACATION IN SPAIN

Distinguished Tenor and His Equally Distinguished Wife Leading an Active Outdoor Life

MADRID, SPAIN, Aug. 10.—Giovanni Zenatello, the distinguished tenor, and his talented wife, Maria Gay, are spending the greater part of the Summer at Cadagues, on the Island of La Conca. They are leading a simple out-door life and living as near nature as possible. Mme. Gay takes the greatest delight in cultivating birds of all descriptions and at their country home may be found swan, geese, various breeds of Canard ducks, peacocks, pheasants, pigeons, and even the exclusive stork and plebeian hen.

Señor Zenatello takes full enjoyment of the freedom from the restraints he undergoes during the opera season, and being an ardent lover of the sea, spends much of his time as a sailor. With Mme. Gay he has climbed the highest peaks of the Pyrenees on a hunting expedition after wild boar, and during these trips the two have defied all descriptions of weather.

Zenatello and Mme. Gay will leave in October for America, where they will sing many rôles at the Boston Opera House, including "Samson and Delilah," this being the first time this opera has been given at that opera house. They will also sing in "Carmen," in which opera they made a fine success last season. L. R.

CHANGES IN GANAPOL SCHOOL

New Theory Teacher and Business Manager for Detroit Conservatory

DETROIT, MICH., Aug. 28.—The Ganapol School of Musical Art has made two additions recently to its staff which are of wide interest musically. James E. Devoe, for several years a prominent impresario, has accepted the position of business manager of the school. Abram Ray Tyler, for the past nine years director of music at Beloit University, will take up his duties as a member of the Ganapol School faculty September 1 to teach theory, harmony, history of music, musical analysis and organ and piano interpretation. Detroiters are familiar with Mr. Devoe and his work because of the large number of concerts he has managed in this city, and also as manager of the Detroit String Quartet.

Professor Tyler's musical education was received under the direction of the late William Mason, E. M. Bowman and Dudley Buck. He has at various times been organist and choirmaster in numerous New York and Brooklyn churches, among them the Third Unitarian, St. James, New York Avenue and Dr. Storr's Church of the Pilgrims. His lecture recitals are well known in numerous cities.

After his farewell visit to this country next season Kubelik will tour South America.

CHARLES WAGNER'S TRAVELS

Manager Writes to Chicago Telling of His Trip Through Europe

CHICAGO, Aug. 26.—Charles L. Wagner, manager of the St. Paul Symphony Orchestra and other important musical combinations, notably Rudolph Ganz, pianist; Oscar Siegle, baritone; together with Riccardo Martin, tenor, and Alice Nielsen, soprano, has been working across the continent of Europe visiting and conferring with these various potentialities. Under recent date from Montreux, Switzerland, where he has been visiting Rudolph Ganz,

he writes that he has met and heard Mr. Siegle in Paris and that he is the most sensational baritone he has heard in years. He will arrive in New York late in September. Mr. Wagner furthermore remarks Ganz as a most delightful host as well as a most astonishing pianist, who is destined to make a great impression here during the coming season. In Paris he met Miss Nielsen, who is now taking an automobile tour through France and Italy. This distinguished cantatrice had spent quite a small fortune in new gowns to be used in concert work during her coming season.

Mr. Wagner sailed on the *Lusitania* Saturday. He was compelled to make a

quick run from Bayreuth, where he heard "Parsifal" and "Die Meistersinger." C. E. N.

Margaret Barrell's Vacation

Margaret Adsit Barrell, contralto, who is under the management of Antonia Sawyer for the coming season, is spending her Summer vacation in Evanston, Ill., where she is busily engaged in arranging her programs and coaching under the direction of Mme. Johanna Hess-Burr. Mrs. Barrell will return about the first of September to take up her concert and oratorio work.

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"VOCAL MUSIC AND MUSICIANS"

New Musical Encyclopedia Devotes 300 Pages to Interesting Discussions on Human Voice—Mme. Marchesi Contends Art of Song Is in Wretched Condition

SELDOM has such an interesting aggregation of articles on the subject of the human voice been gathered together in a book of 300 pages as is to be found in the "Vocal Music and Musicians" volume of the "University Musical Encyclopedia." Its appeal among teachers and vocal artists is bound to be as strong—if not stronger—than the chapters on piano technic to pianists—and surely it is not possible to state the matter more forcefully. Let us first of all take note of its contents. It opens with an article on "Singing; a Survey from the Earliest Times to the Seventeenth Century," by Harry Collins Deacon. The author treats, among other things, of the question of singing in English and finds that "the unsatisfactory treatment of our own language is the first reason why song does not flourish as it ought with us." There are also some comments on the early Christian chants and the music of Palestrina, in which the author declares that in the music of that master the "doctrine is exemplified and carried to its conclusion that to be truly beautiful polyphonic music must be melodious in all its parts." This is true in one sense and less so in another. The ideal polyphony certainly does connote melodiousness of the constituent parts. On the other hand it is doubtful if the modern auditor would be very much inclined to regard the music of Palestrina as essentially melodic.

Annie W. Patterson, who has done good

"THE UNIVERSITY MUSICAL ENCYCLOPEDIA." Cloth and leather, ten volumes. Published by the University Society, New York, 1911.

work in connection with the piano volume, tells in this one some interesting things about breathing, tone production, voice placing, enunciation, oratorio, opera and concert singing. John Pyke Hullah writes on "Accompanied Vocal Music." Of piquant interest is Mathilde Marchesi's brief account of the "Correct Methods of Vocal Study." As regards the present estate of singing Mme. Marchesi is the personification of pessimism. "The art of song," she begins, "is in a wretched condition; it is sapped to its very foundation. . . . There is an absolute dearth of competent teachers. . . . Nowadays everybody gives singing lessons. . . . Garcia's great discovery of the laryngoscope has worked much injury to the art of song." And so on in a similar strain. Whether one agrees with Mme. Marchesi's conclusions or not, one cannot deny that her words afford food for intelligent discussion. In the article immediately following Mme. Marchesi's, one G. Delle Sedie, writing on "How to Learn to Sing," makes the outworn and preposterous declaration that "the influence of Wagner's music on song has been to place in evidence, above all, the power of 'sung declamation.' A somewhat worn artist, if his diction be incisive, may renew his triumphs in a Wagner opera." In answer to this it need only be said that Wagner's music, sung as Wagner wished it sung, requires as perfect a command of the fundamental principles of the art of song—say even "bel canto" if you will—as the music of Mozart, Bellini, Rossini or Donizetti.

Lack of space, unfortunately, prevents more than a mere mention of the admirable short treatises in Blanche Marchesi's "Teaching of Singing," William Shakespeare's "Value of Correct Breathing"—the three pages of which might well be com-

mitted to memory by every student of vocal art—Melba's "The Care of the Voice," Victor Maurel's "Views on the Art of Vocal Instruction" and in particular the magnificent essay which towers like a mountain above all the rest—Lilli Lehmann's "What I Think of the Modern Art of Song."

The second half of the book gives briefly the lives of the greatest vocal luminaries from the beginnings of opera to the present day. It contains also the history of some famous European religious and patriotic songs.

While the "History of Music" volume treated extensively of the works and influence of the great masters there is every reason thankfully to accept the two volumes of a supplementary nature which deal specifically with the details of their lives. Beginning with Palestrina, Monteverdi and Purcell the trail is pursued straightway down through Tschaiakowsky and Grieg to Richard Strauss. It is undeniable that some of the composers included between these extremes are by no means of the first magnitude—Félicien David and Michael Balfe, for example. Nor is it exactly clear why the French composers, Massenet, Saint-Saëns, César Franck and Debussy, should be allowed to pass unnoticed, especially since Offenbach and Boieldieu enjoy about ten pages each. The modern Italians, Puccini and Wolf-Ferrari, might also be worthy of some notice.

The short biographies are all written in a most entertaining and sympathetic manner. Indeed, there are moments when one is rather inclined to regard his sympathy as somewhat detrimental to the critical judgment of the writer. We balk, for instance, at the bland statement that it is "largely to Rossini we owe the orchestra as it is at the present day."

The biographical notices are succeeded by an article on "Drawing Room Music and Its Forms," by Louis C. Elson, and another on "Modern Musical Tendencies" by Arthur Elson. In the first article, which is really nothing more than an analysis of short forms, one sees no need of limiting the title to drawing-room music, for though the examples chosen do most of them fall under this classification there is plenty of other music distinctly above the salon that is cast in precisely the same molds. Arthur Elson's ideas on modern music are frequently of a nature to expose him to lively little critical combats. It is not the writer's purpose to undertake anything of the sort under the present circumstances. Suffice it to enter a mild objection against the assertion that the "Girl of the Golden West" is almost equal to the

other Puccini operas in popularity, to the implication that Grieg's music is a "treatment of native folk-song," that "Puccini is usually very great" and that "Massenet's style is very thin." It is time to recognize in Massenet one of the most significant and characteristic elements in French music.

A series of amusing anecdotes on famous composers and artists concludes this volume.

A work of the pretensions of the "University Musical Encyclopedia" would not be complete without a "guide to the opera" in some form or other. It has such a guide, of course, in which the stories of something like 120 operas, old and new, well known and almost unknown, are given briefly and succinctly. Here and there are some slight errors. It is not true, for example, that "in 'Tristan und Isolde' Wagner first fully embodied his theories regarding the drama and the orchestra in their artistic relations." He had already composed "Rheingold," "Walküre" and a half of "Siegfried" before attacking "Tristan," and there can be no question of the complete application of his mature theories in these works.

In addition to the opera stories there are also valuable special articles on Wagner, on the financial side of opera, on the life of the singer and a number of other important matters in connection with opera, by Gustav Kobbe, Mme. Nordica and several other persons whose signatures do not appear.

DETROIT QUARTET PLANS

New Violinist Engaged—Pianist Kempton to Be One of Season's Soloists

DETROIT, MICH., Aug. 28.—George Pierkot has been engaged as the new second violin of the Detroit String Quartet, and Manager DeVoe reports that he is now at Brussels with the other members of the organization working in daily rehearsals. Pierkot was born at Ostende, Belgium, and received his early education at the Royal Conservatory at Gand. Later, he studied under the direction of César Thomson of the Royal Conservatory of Brussels.

George Shortland Kempton, Philadelphia, will be one of the piano soloists to appear next Winter with the quartet. The program notes for the season probably will be written by Abram Ray Tyler, now head of the organ department of the Ganapol School.

Francis Rogers Back from Abroad

Francis Rogers, the baritone, and Mrs. Rogers have returned from abroad, and will remain at Lenox, Mass., until the opening of the concert season.

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NEW MEMBERS ADDED TO FACULTY AT ANN ARBOR

Graduates of Michigan University School of Music Join Teaching Staff—Attractions for Coming Year

ANN ARBOR, MICH., Aug. 28.—The University School of Music announces the following additions to its faculty: In the piano department, Harrison Albert Stevens, a graduate of the school, who has been studying under Josef Lhévinne, in Berlin, during the last year, and Nell B. Stockwell, also a graduate of the school and a pupil under Mr. Lockwood; in the vocal department, Fräulein Leonie Born, graduate of the Leipzig Conservatory, who will become first associate to Mr. Howland; Louis Cogswell, of Southbridge, Mass., and Ethel Smurthwaite, of Traverse City, both of whom were graduated from the school a year ago; in the department of theory, Otto J. Stohl, who will take charge of the work in harmony and counterpoint.

The following attractions have been booked on the Choral Union concert series: October 20, Mme. Johanna Gadski; November 17, Maud Powell; December 8, Bernice de Pasquali; January 22, Flonzaley Quartet; February 16, Josef Lhévinne. At the Nineteenth Annual May Festival the Choral Union, of 300 voices, under Professor Stanley, will offer the following works: "Samson and Delilah," by Saint-Saëns; "Magnificat," by Bach, and "The Dream of Gerontius," Elgar.

On the Faculty Concert Series twelve recitals will be given, eight by the senior members of the faculties assisted by out-of-town artists, and four by the University Symphony Orchestra, under Conductor Samuel Pierson Lockwood, assisted by soloists from the school faculty.

In the historical recital series twelve recitals will be given, six by William Howland, head of the vocal department; two by Albert Lockwood, head of the piano department, and four violin sonata recitals by Samuel Pierson Lockwood, head of the violin department, and Mabel Ross Rhead, of the piano department. The vocal recitals will be accompanied by analytical lectures and the instrumental recitals will be supplemented by printed notes.

An interesting program was given at the auditorium Tuesday evening by members of the faculty of the University School of Music Summer School, complimentary to the students in attendance at the University of Michigan and the School of Music. An enthusiastic audience of twelve hundred, which taxed the capacity of the hall, was in attendance. F. P. M.

Caroline Beebe's Early Fall Engagements

Caroline Beebe, pianist, has been engaged to play at a musicale at the home of Mrs. C. P. Cottrell, of Westerly, R. I., on August 29. She will play several solo groups, and the rest of the program will be given by Mme. Mihr-Hardy. In addition to her solo work, which she will do this season on a larger scale than ever before, Miss Beebe will continue her association with Edouard Dethier, the violinist,

in sonata recitals. The Beebe-Dethier combination will be heard September 16 in Stockbridge, Mass., at the home of E. T. Rice. The feature of the program will be a new sonata by Daniel Gregory Mason which the artists will play from manuscript.

Max Schillings has accepted a new opera, "Gypsies," by Heinrich Zöllner, for a première at the Stuttgart Court Theater.

MME. GADSKI AND OTTO GORITZ IN IMPROMPTU POSE



Johanna Gadski, Her Daughter Lotta, and Otto Goritz Escaping from Berlin's Torrid Spell

MME. JOHANNA GADSKI who with Otto Goritz will appear in the leading rôles of Leo Blech's "Versiegelt," one of the Metropolitan opera novelties of next season has resorted to her automobile as a means of escaping Berlin's unusually hot weather. On a recent tour she was accompanied by Herr Tauscher, her husband, Herr Goritz and her daughter Lotta. The accompanying photograph was made on this occasion although Herr Tauscher is barely discernible since he is devoting himself to

the intricacies of inserting a new inner tube. In the meantime the prima donna, her daughter and the famous Beckmesser are posing with an American flag significant of the land in which their greatest artistic triumphs have been scored.

Mme. Gadski will sing the rôle of Frau Fluth, in Nicolai's "Merry Wives of Windsor," if it is possible to produce the work at the Metropolitan this coming Winter. Wolf-Ferrari's "Le Donne Curiose" will in all probability open the season, Mme. Gadski singing the principal soprano rôle.

LAST CONCERT IN SERIES AT CHICAGO UNIVERSITY

Luella Chilson-Ohrman, Soprano and Anna Allison-Jones, Contralto, Present Final Program

CHICAGO, Aug. 28.—The last concert of the University of Chicago Summer series at Mandel Hall last Tuesday evening proved to be one of unalloyed pleasure, the artists being Mrs. Luella Chilson-Ohrman, soprano, and Anna Allison-Jones, contralto. The opening group revealed Mrs. Ohrman's versatility in variety from Bach and Veracini to Meyer and Ronald, ranging from the standard German and Italian classics to the modern composers. She sustained the climaxes of Bach and achieved the restful melody of Veracini in a charming fashion that won the approval of a large audience. Her brilliant singing of the Polonaise from "Mignon," which introduced her to the public as an opera singer, was given with great dash, and she was similarly fortunate in a group of English songs by Olaf Anderson, the brilliant young Chicago composer, together with some MacDowell songs that revealed her good enunciation and fine mezzo voce quality. Susie Ford gave excellent accompaniment, assisting the artist in sympathetic style.

Miss Allison-Jones contributed her share to the program with a fine group of German lieder. The Hildach, Herman and Hugo Wolf songs proved well adapted to her voice and style. In response to an encore she sang a song by Liza Lehmann, "Not Even a Candle-Light." Another group brought forward songs by Chadwick, Ronald, Mary Salter and Charles Wakefield-Cadman's "The Moon Behind the Cottonwoods." As a close of her second group she gave a novelty in Dewitt Durgin Lash's "Lullaby," the composer playing the accompaniment.

Prudence Neff, the brilliant young pianist, who was the soloist of the Russian Symphony Orchestra last Thursday night, on this occasion did very satisfactory work as the accompanist of Miss Jones. The final feature of this delightful evening was the duet from "Madama Butterfly," "Shake the Cherry-tree," delightfully given by both singers. C. E. N.

Ernest Hutcheson on Vacation

After his highly successful season at Chautauqua, N. Y., where he succeeded the late William Sherwood as director of the Piano School, Ernest Hutcheson is now spending a few weeks at Sandwich, Mass.

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New York, September 2, 1911

NOTICE TO ADVERTISERS

Owing to the greatly increased circulation of MUSICAL AMERICA during the past two years, the advertising rate will be raised to \$150 per inch per year. The price per page per insertion will also be raised to \$150. The new rate will not go into force until November 1 of this year.

MUSICAL AMERICA announces the appointment of Daniel Lynds Blount as correspondent in Paris, France. Mr. Blount's address is No. 5 Villa Niel XVII, Paris.

NATIONAL ANTHEM

An M. G. Harford, who declares himself a member of the "Star Spangled Banner Association," writes a letter to the New York *Herald*, in which he protests at placing the "Star Spangled Banner" at the beginning of the New York park concerts, and "America" at the end. Holding that the end of the program is the place of honor, and claiming that the "Star Spangled Banner" is our national anthem, he demands that the concerts shall be closed with it instead of with "America," or as he calls it, "God Save the King." He makes the point that since "America" is played, but not sung, it is not Dr. Smith's words that are given to the people, but merely the British "God Save the King" tune. The contention is ridiculous, as bearing upon the present case, in view of the fact that the tune of the "Star Spangled Banner" is just as British as "God Save the King," of which fact Mr. Harford appears to be sublimely ignorant. As a drinking song, "To Anacreon in Heaven," it was sung in England in the latter part of the eighteenth century, and was probably composed by an Englishman, John Stafford Smith. Mr. Harford also appears to be ignorant of the fact that the tune of "God Save the King" had continental antecedents.

What this country wants is a national anthem or song which shall be wholly its own. As long as Americans use any foreign tune there will be opposition to it, as our accepted national anthem, on the part of many Americans. But even when a country is ready, as America now is, to accept songs from its own writers, there are difficulties in the way of getting a home-made national song, or even recognizing one when got.

Writing a national anthem is one thing, and having it become known and accepted by a nation is quite another. The mere creating of such a song has little to do with putting that song in its place in the national life. An existing song, destined for national fame, may lie dormant for years awaiting the brilliant or impassioned occasion when it shall be launched into real pub-

licity and public favor. The "Star Spangled Banner," it appears, made its way very slowly for years, until it was lifted aloft on the passions of the civil war. In times of comparative national quietude, the cool spirit of the people makes it impossible for any song to "spread like wildfire." It is apt to be a far cry from the writing of a song to its spreading in such a manner. If a song, destined to become America's national hymn, should be put before the people to-day, there is absolutely no reason to think that it would be recognized as such. Let some national crisis appear, however, the passions of which are expressed by this same song (and which were already anticipated by the seer who wrote it) and nothing could stop its course, whether it was written yesterday or fifty years ago.

The question of a national hymn for America is not so much the question of getting a suitable one written and composed, as of producing an occasion which will draw one out of its hiding place, which may be in the heart and mind of its creator—or may be on the dusty shelves of some music-seller.

MUSIC FESTIVAL AND PAGEANT

The MacDowell Festival recently held at Peterboro, New Hampshire, partaking somewhat of the nature of a pageant, and somewhat of a music festival, is one of the many indications of the present vitality of the pageant idea and tendency in America. Another instance is to be found in the Pageant of Thetford, given in that village in Vermont, August 12-15, representing the history of the village and its present possibility of development.

The claims of the pageant, as against the music festival, in the common acceptance of the term, must inevitably come up for consideration. Not that there is not room for both in this wide land, but that one or the other will, in the long run, probably show an excess of vitality, and a greater appropriateness to American conditions.

In one sense they do not come into competition any more than symphony and opera come into competition. A music festival, in fact, bears the same relation to a pageant that the symphony concert does to opera. The pageant is at base dramatic, in a broad sense, though music should have a large part in it; while the music festival is purely for the presentation of musical works.

In another sense they do come into competition, for a city or town contemplating the holding of such an event, and able to hold only one, must choose between these two forms of popular festive art presentation.

The music festival has inclined to become stilted. It takes no particular thought or originality (even though it may take some business ability to see it through successfully) to engage an orchestra and a few singers from a distance and combine them with a local chorus. The formula is familiar. Where the highest ideals, profound knowledge, and extraordinary ability are brought to bear upon the festival idea, as at Norfolk, Connecticut, the most splendid results can be achieved. In general, however, the usual conventionalities of the concert room protrude their dryness and mustiness in the affairs of the music festival. The provincialism of many of these affairs, and the lack of sufficient preparation on the part of the audience for what they are to hear, contribute to fetter the expansive and joyous musical spirit which should prevail.

The pageant is much more difficult of accomplishment, but when accomplished, and accomplished rightly, has a multitude of desirable rewards that are peculiarly its own. It may contain all the features of the music festival, orchestra, chorus, and soloists. Beyond this, it presents a great variety of scenes and points of dramatic action which, if rightly chosen and managed, will be exceedingly picturesque and deeply interesting. The giving of the pageant out of doors conduces naturally to a sense of joyousness and freedom. Above all else is the fact and the result of the participation in the pageant by a large portion of the community by which it is given. This not only immensely increases the pleasure taken in it, but it makes it a constructive force as well. The pageant has been so prepared as to reveal to the spectators the scenes of the very life which led up to their own lives. The participants and spectators learn something which they did not know before, or knew but dimly. The participants, particularly, are gainers. They have not merely paid a price to hear a passing show which may have touched their sensibilities and understanding but lightly. Dependence upon weather conditions is one of the disadvantages of the pageant, but the risk may be minimized by choosing a season known statistically to be the most promising.

In no case should the pageant be undertaken thoughtlessly and carelessly. More harm than good will be done to the progress of the pageant here in America by failure on the part of its organizers to know what a pageant really is. Its possibilities are great, and communities seeking popular dramatic and musical expression should give it serious consideration.

So Hammerstein never got those five-cent cigars, after all, that an American firm said they would send him when it became known that he was in despair at not being able to find any good ones in London. We must add a new verse to Lewis Carroll's poem:

I thought I saw a kindly deed
To win the world's esteem;
I looked again and saw it was
An advertising scheme.

New York is promised Moussorgsky's "Boris Godounoff" at the Metropolitan Opera House at last. It is stated that it will be given during the coming season. Better late than never.

Dippel and Ricordi are, as has been observed, engaged in an operatic war. The Germans and Italians always did have differences of opinion on the subject of opera.

The piano-vocal score of Debussy's "Martyrdom of St. Sebastian" is out. One must be an accomplished Egyptologist, Assyriologist, and cryptographer to decipher it.

M. Vuillermoz has finally got Beethoven dead. That's nothing. Bungert, Tolstoi and Nordau all had Wagner dead some years ago.

Western College, at Oxford, Ohio, has shown what to do for the composer in America. Who's next to follow its example?

Now is the time to brace yourself against that Liszt centenary!

PERSONALITIES



Clifford Cairns Preparing for His Next Concert Season

Clifford Cairns, the basso, believes in an athletic preparation for his musical duties for the coming season and has been spending his Summer up in the Maine woods far away from everything artistic. As a football player in his college days Mr. Cairns was well known. But among the other pleasures of an outing Mr. Cairns does not forget that of eating and, as he says, is "tightening up his skin with hot biscuits and maple syrup" as the best way of keeping his voice in trim.

Gerville Réache—Mme. Jeanne Gerville-Réache, the prima donna contralto, has entirely recovered from her injuries received in the recent automobile accident. Her voice was in nowise impaired by her experience and she will fill her first concert engagement of the season early in September.

Podesti—Vittorio Podesti, last year's conductor at the Metropolitan Opera House, and now engaged for the Pavlowa-Mordkin tour, is favorably known as a composer and has published a number of songs. He is now working on a ballet which in all probability will be presented by the Pavlowa-Mordkin company this coming season.

Savage—This is what Henry W. Savage said the other day regarding operatic matters: "American grand opera is not in sight yet. I do not think we shall ever have national grand opera until opera throughout the country is generally subsidized, either through government subvention or private subsidy. I found thirty members of my old English grand opera company singing in the leading opera houses on the continent."

Hamlin—When he appears in the leading tenor rôle of Herbert's "Natoma" with the Chicago Opera Company this season George Hamlin will, for the first time in his professional career, deprive himself of his mustache.

Namara-Toye—Dorothy Namara-Toye, the lyric soprano, is the daughter of W. A. Banks, of Los Angeles, head of the fruit trust, and inherits her remarkable voice from her mother, who was known before her marriage as the "Forest City Nightingale." Namara-Toye is the grandniece of General Banks, and a "Daughter of the Mayflower." She is a pianist and a composer as well as a singer.

Sylva—Marguerita Sylva, who will appear in light opera next season, will travel in her own private car. It will be painted in gold.

QUESTIONS RAISED BY WAGNER'S BIOGRAPHY

The Geyer Controversy—The Composer's Treatment of Minna Planer—Charges of Egotism Made Against the Master and Refutation of Them.

By HERBERT F. PEYSER

No. 9 in Series of Discussions of Richard Wagner's Autobiography.

ENOUGH has appeared in the foregoing series of articles on the autobiography of Richard Wagner to afford a fair conception of the general character of the whole remarkable work. Even the brief quoted excerpts will suffice as evidence of the rare narrative powers of the composer and provide a little insight into the hyper-picturesque and kaleidoscopic nature of his whole career. Furthermore, something of the stupendous magnetism of the man's personality may have been felt to animate almost every sentence, and on the whole it is only in the matter of specific incidents that the remainder of the work differs from that which has been thus far examined. The subsequent events—the Saxon Revolution, the exile to Switzerland, the gradual process of evolution of the "Nibelung's Ring," "Tristan," "Meistersinger," the Parisian "Tannhäuser" misfortunes and a thousand and one other details of lesser importance—which are of greater interest because of their immediate bearing upon those creations of Wagner which to-day are held most dear, are painted fully as vividly as the incidents of his earlier manhood.

Apart from these aspects of the matter there are a few other questions arising in connection with the book which exact more or less consideration. The first of these concerns itself with the matter of translation. After reading through a hundred or more pages selected at random throughout the two volumes the present writer was moved to declare that "such is the smoothness and facility with which the task has been accomplished that the reader will have difficulty in believing that Wagner did not actually write his book in English. The spirit of the author's narrative loses not a whit in the process of translation and as a piece of idiomatic English the version is perfect."

A more thorough and detailed penetration into certain unsuspected nooks and crannies of the book will be found to necessitate a slight modification of this opinion. By far the greater part of the translation is indeed as described above. But here and there are some blemishes which stand forth in rather impressive contrast, particularly after a comparison of the text with the German version. Apparently the musical knowledge of the translator was not impeccable. What excuse is there, for example, for a mention of "cornets" where Wagner himself has said "trompeten"? (See the incident of the "Columbus" overture and Habeneck in Paris as told in Vol. I.) Elsewhere we are informed that Wagner had not mastered "the alto of the viola," and there are several other not exactly pardonable slips of this kind.

In the second volume Wagner at one point relates how Tausig and Liszt played the same piece to him on the piano and how he "literally collapsed with amazement" at the far greater skill of Liszt. Yet the English version makes Tausig the party to collapse and without an examination of the German text the error necessarily eludes notice. In another part of the book the reader is informed that Wagner "had a great aversion from teaching."

It is not two months since the Autobiography has made its appearance in an English guise, yet the savage attacks already made upon it in many quarters seem like ghostly echoes of the conflict which raged over the master's music dramas a half a century ago. The personality of Wagner has again been open to attack, the legitimacy of the statements contained in his book questioned. Indeed, a perusal of recent critical reports unbacked by a knowledge of the Autobiography would scarcely be conducive to satisfaction to the average Wagner enthusiast. Wagner, being no longer at hand in the flesh, the family at Bayreuth has had to bear the brunt of the conflict.

And why are the critics displeased, disappointed? In the first place because the work does not open with an acknowledgment that Wagner's father was Ludwig

Geyer. Inasmuch as the Autobiography had previously been mysteriously spoken of as crammed with unexpected things it was confidently expected that the first of the surprises would be the long suspected question of paternity. When expectations in this respect had not been gratified what more natural than for the critics to cry out that they had been duped, that something was rotten in the state of Denmark, that Nietzsche himself had long ago uttered the truth on the subject and that consequently the powers that be in Bayreuth must have been responsible for the omission or alteration of what Wagner himself had set down. And basing their arguments on this premise they promptly deduced the highly logical theory that if one part of the book had been tampered with there was no earthly reason why the rest should not have undergone similar doctoring.

Nietzsche's Credibility

While Nietzsche actually did make the assertion with which he is charged there seems no reason to lay great store by his words since he was at that time one of the most venomous of Wagner's enemies and would have stopped at nothing to defame him whom he had once idolized. And upon what else is the suspicion based? Chiefly on the fact that Wagner had in his boyhood held Ludwig Geyer very dear and that his picture is to be found ornamenting one of the walls of Wahnfried, while that of his father, Friedrich Wagner, is not. There is no reason under the sun, however, why Wagner should not have loved the stepfather whose inclinations and tastes were so similar to his own, and there is absolutely no cause to look for a profound veneration for Friedrich Wagner, who died when the boy was scarcely a year old and whom he may be said never to have known.

With the Geyer question off their hands the critics have next raised up their voices in a concentrated outcry against the manner in which his wife, Minna Planer, has been handled in these pages. They would, moreover, see in Minna nothing more than an unhappy, downtrodden and long-suffering gentle soul driven to extremes through the tyrannical treatment of a monstrous genius. No one, in truth, can well shut his eyes to the woes which a woman of Minna's cast of character would have been forced to undergo with an idealist like Wagner, even had he been rolling in riches. Of a nature in which shrewishness and vindictiveness formed a goodly constituent she was, even at her best, pathetically unable to sense the spiritual greatness of her husband. "Now tell me, is Richard really such a great genius?" she once naively asked a party of friends while Richard was fashioning his "Nibelungen" scores on the floor above. And on another the quintessence of her earthliness burst forth in the despairing query, "Well, Richard, why don't you write something for the gallery?"

For bringing to light the unfortunate circumstances of her life previous to her marriage with him, Wagner has been much reviled of late. But why? He purposed at the outset to tell the unadorned truth in this autobiography, and shall we chide him if the truths he told were not always beautiful? Urbanity and uncompromising veracity cannot, unfortunately, always be made to coincide. Minna's mischief-making propensities as disclosed in the relation of the Wesendonck affair in the second volume are well calculated to facilitate a comprehension of Wagner's summary resolve to see as little of his wife as possible, even though her health was the worse for heart trouble. But he did not abandon her to poverty and neglect, and to this she subsequently testified in an open letter written shortly before her death for the purpose of silencing those of her husband's enemies who were accusing him of base desertion.

Wagner's Reticence in References to People

In the second volume, as he approaches more and more closely to his own time, the reader occasionally becomes aware of a certain restraint on Wagner's part in dealing with persons and events. If he tells the truth in the Wesendonck matter one cannot say, with absolute certainty or a clear conscience, that he has told all of it, and the seeker for enlightenment on this topic will find it more to his purpose to hunt up the Wesendonck letters than to rely implicitly in the comparatively meager information

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he may glean from the Autobiography. It is not hard to read between the lines that the information vouchsafed is not complete. For this again there will be not a few ready to murmur discontent and point the accusing finger at Bayreuth.

One of the curiously inexplicable matters in the Autobiography is the comparative inattention paid to Liszt. One is surprised early in the book that he makes no mention of Liszt as one of the noted musicians in Paris during his first stay there. It is well known, to be sure, that he had small use for the great pianist in those days, being filled, apparently, with contempt for his easy triumphs in the gilded salons of the aristocracy. His first mention of him is in Berlin. For the rest Liszt plays a somewhat more conspicuous rôle in the second volume than in the first, though he is seldom made to appear the imposing figure in Wagner's life that he actually was. It is not hard to see that Wagner was not always most favorably impressed with Liszt's Princess Wittgenstein, and he openly laments his friend's deference to the wishes of the lady in changing the conclusion of the "Faust" symphony to suit her taste.

Since the appearance of the Autobiography there has been a curious and almost amusing tendency on the part of some persons to hold up their hands in horror over what they call Wagner's egotism. This "egotism," be it said, seems to lie in the fact that Wagner not infrequently speaks in terms of appreciation about his own works and does not hesitate to say that they pleased the public when they did so. The other, and probably more damning proof, is the fact that in his story of his life he is very frequently inclined to talk about himself. Indeed, some highly intelligent and consequently much pained critics have taken the trouble to count the number of "I's" and "me's" on various pages and found them to be far more numerous than is consistent with modesty. Genius, of course, and particularly that kind which has a world message of tremendous import to deliver should, no doubt, always be meek, mild and retiring as a spring violet and should never seek to make its presence known!

Unfortunately geniuses have a way of forgetting to act in so prim and proper a manner and they do, now and then, venture to proclaim the positive value of their la-

bors. Those who have been charging Wagner with possessing an exaggerated sense of his own importance do not seem to be aware that in so doing they are only making a laughing stock of themselves. Moreover, in the face of their statements one may still be permitted to hold to the belief that a man writing his autobiography enjoys fully the right to be concerned primarily with himself. This is precisely what Wagner has done. Wherein lies the disgracefully egotistical part of it?

Another question: Wherein is Wagner any the more despicable for venturing to speak approvingly of his own music? Is there any one who fondly believes that, with the consciousness of his own powers strong within him, he did wrong in venturing to speak of the contrasting effects produced on an audience by the musical twaddle of a fifth-rate composer named Weissheimer and his own glorious "Meistersinger" prelude? Strange, if it be so, that they have never been shocked at Shakespeare for daring to write in one of his sonnets:

Nor marble nor the gilded monuments
Of princes shall outlive this powerful rhyme.

—sentiments which, according to their shallow process of reasoning, reveal what appears to be a fairly well developed case of "swelled head." Perhaps, though, if Richard Wagner had dutifully proceeded to speak of "Tristan" and "Meistersinger" as worthless rubbish our amiable critics would find the Autobiography a far greater book than they do.

Censorship for Popular Songs

Considering the good work which the Board of Censorship seemingly has done in improving moving pictures, it would almost appear essential to have a similar board to pass upon the popular songs which are being published to-day, suggests a correspondent of the New York Times. Some of the popular songs which the children of to-day hear and sing would formerly be considered fit specimens for "smokers" and stag affairs. The evil feature is that they seem to be increasing constantly. Some steps should certainly be taken toward the elimination of these unwholesome songs.

Hans Gregor intends to give Mahler's Eighth Symphony twice at the Vienna Court Opera next season.

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MORE RUSSIAN MUSIC IN CHICAGO

 Altschuler and His Orchestra Move to the Studebaker Theater—
Local Conservatories Report Continued Large Registration

CHICAGO, Aug. 28.—The giving over of the Studebaker Theater for a week of popular concerts by the Russian Symphony Orchestra served as an entertaining stop-gap in their tour and highly pleased the limited public that attended them. After a brief but brilliant season at Ravinia Park the Russian players had largely appealed to the musical element which militated against a great success immediately following at the Studebaker. The organization, it must be confessed, was heard to much better advantage where the acoustics are good than in the open air at Ravinia, beautiful as the environment of nature is there. The whole body seemed to resolve itself into far more harmonious unison, and the director, Modest Altschuler, has more than creditably equipped himself with a series of programs brilliant and exceedingly interesting.

Fortunately Chicago artists were allowed to take advantage of this occasion to exploit their own prowess and made creditable appearances. Prudence Neff, pianist; John Rankl, baritone, and Gertrude Wakefield-Hessler, soprano, appeared during the week at the Studebaker.

Georgie Kober, president of the Sherwood Music School, the brilliant pianist, in her own right, is taking a well-earned vacation in the East.

Elsie Devol, one of the brilliant pupils of the late William H. Sherwood, recently returned to her home in this city after several years of study with Leschetizky in Vienna. She will be associated with the faculty of the Sherwood School this winter and is also being booked for recitals by H. Howard Hall.

Berdice Blye left her home in this city last Saturday and will remain at Atlantic City until September 4. She has a splendid recital tour, which opens the middle of September.

Arthur Dunham the well-known organist and composer, has not been idle during his vacation at Lakeside, Mich., and has written several charming compositions. He returned home last Wednesday with a fine coat of tan and admits that his pedal technique has been tremendously reinforced this season.

Mrs. Clare Osborne-Reed, head of the Columbia School of Music, is home again busier than ever after a delightful six weeks in the far Northwest in the mountains of Washington and Montana. She returned from Portland, which was the final stage of her visit, and finds the task of registration heavy, surpassing any in the history of her school.

Clarence Dickinson, one of Chicago's greatest organists, sends greetings from Ulm, Germany, where he recently played a program on the great organ in the cathedral in that city. Mr. and Mrs. Dickinson are enjoying a motoring tour through the byways of Deutschland.

H. Howard Hall, a clever and energetic young gentleman who has had a great deal of experience in the handling of artists, has been appointed to manage the music bureau of the Sherwood Music School and started West last Saturday evening to place a number of his artists for the coming season.

Esther Plumb, the contralto, who has enjoyed a remarkably busy season in recitals, has taken a well-earned rest and is now on a vacation in Iowa, where she will remain until the latter part of September.

Allen Spencer has enjoyed a delightful summer in his cottage at Peak's Island, Me., will return here to meet his pupils in the American Conservatory on September 11. He will likewise continue his association as visiting examiner at Kempfer Hall, Kenosha, Wis., and Academy of Our Lady at Longwood, Ill.

Positions for American Conservatory Graduates

The following appointments to positions have just been secured for graduates in the Department of Public School Music of the American Conservatory: Hollies McCool, winner of the gold medal in class of 1911, supervisor of music at LeMars, Iowa; Alice Sandberg, supervisor of music at LeMars, Sandberg, supervisor of music at McPherson, Kan.; G. J. Dinkeloo, class of 1906, transferred from LeMars, Iowa, to Goshen,

Ind. All the graduates of this department for 1911 have been placed in excellent positions ranging in salary from \$60 to \$90 per month, and many of the former graduates have been placed in more lucrative positions. O. E. Robinson, director of the department, will return from his vacation and be ready to meet applicants for Public School Music for the coming year about September 1.

Theodore S. Bergey and wife have just returned from a fortnight spent at Winona Lake and Warsaw, Ind., where they gave recitals with great success. Mr. Bergey has acquired a new 20 H.P. runabout. Mr. Bergey declares that a most encouraging feature of this season is the early registration of pupils. Usually the middle or latter part of September is expected to find the coming of pupils more active than earlier. This season, however, the advance of musical pupils upon Chicago appears to have begun in August, all of which argues well for the success of the coming season. Mr. Bergey coaches a good many people in opera.

Fred Pelham is booking the Bruno Steindel Trio in fine fashion, having made the time almost solid for the Pacific Coast. The Trio is led by the distinguished cellist, Bruno Steindel, and embraces Ottokar Maliek, pianist, and Edward L. Freund, violinist. The season opens early in October.

Karl Cochems, the well-known young baritone, who has been abroad for four years past, happened in the city last week and visited his old preceptor, Herman Debries. Mr. Cochems was engaged early last season for the Bessie Abbott Opera Company by Mascagni. When that enterprise failed in its inception he took service with the grand opera company going to the Orient and has sung the standard roles in the Philippines, through the larger cities of Japan and returned at the end of the season by way of the Pacific. He expects to sail next week for Europe and spend the Winter in Italy.

Eva Mylott Returns East

Eva Mylott, the Australian contralto, who has been spending a most enjoyable Summer with well-known society people here since her conclusion of her concert season, went East last Thursday on the Limited. She expected to have a conference with impresario Behymer, who has booked her for twenty-five concerts on the coast, and her personal representative, Manager R. E. Johnston, of New York, who desires a conference with her. It is just possible that Miss Mylott may conclude to make the Middle West the scene of her busiest operation during the coming season.

Albert W. Cords, baritone-basso, who was absent from the city a good portion of last year at Spokane, where he established a large class, has returned to his old home here and taken up a studio at No. 505 Kimball Hall. He has been more than gratified by the loyalty of his pupils, who have returned to him.

President Hattstaedt on Vacation

John J. Hattstaedt, head of the American conservatory, has been having an outing with his wife and daughter at Siasconset, Mass. Between hay rides, clam bakes and bluefishing he and his family are having a most delightful experience. Ordinarily Mr. Hattstaedt has taken a European outing. The new idea of returning to nature, however, has pleased him immensely. During the interim of his absence the registrar of the school has been exceedingly busy; indeed, he had to hire extra help to take care of the flood of mail and applications during the past ten days.

Sibyl Sammis-MacDermid, the dramatic soprano, and James G. MacDermid, her gifted husband composer, are enjoying a delightful outing at Delevan Lake, Wis.

A letter from Robert Boyce Carson, dated at Berlin, states that he and his accomplished wife have been enjoying Europe to the full this Summer, having visited Boulogne, Paris, Düsseldorf, Cologne and Berlin. They saw at the Royal Opera House the operas of "The Ring" and "Königskinder." Last week they had a dinner given in their honor by Ludwig Zeisler, and Paul Beebe, a cellist, formerly of Chicago, gave a musical in their honor. They will be in Chicago by September 3, and thence will rush on to their new home in Portland, where a large class is awaiting them. C. E. N.

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ANOTHER TOUR FOR DOROTHY TEMPLE

American Soprano Will Open Her Season Next Month in Middle West

Following her Middle West tour in October Dorothy Temple, the soprano, will appear as soloist with the New York Trio on December 2 at the Symphony Auditorium in Newark, N. J. Later in the same month she will appear in a recital at Williamsport, Pa., under the auspices of the Clio Club.

This talented young artist has everything in her favor and bids fair to have a brilliant concert career in this country. She returned from Europe last season with the imposing title, "Distinguished Academician of the Royal Philharmonic Academy of Rome."

Miss Temple is endowed with a soprano voice rich in quality and of wide range. She has the command of color and enunciation, which we are beginning to appreciate at their full worth, realizing that there is something more to be desired in a voice than mere ability to produce tones. She is blessed with further assets to a concert artist, namely, personal charm and beauty.

Miss Temple will make her headquarters in New York this season, and when she is not devoting her time to concert work she will do some teaching, limiting it, however, so as not to interfere with the preparation of new programs for her recital work.

Baltimore Concert and Opera Auditorium Leased

BALTIMORE, MD., Aug. 28.—The Lyric has been leased by the Lyric Realty Company to other interests for one year beginning August 1, 1911. The new company will have the privilege of purchasing the property at the expiration of the year's lease. Manager Bernhard Ulrich says the transfer of the property will not affect bookings previously made, such as the Boston Symphony Orchestra and the proposed opera season by the Chicago Grand Opera Company. The opera season will depend upon the advanced sale of \$50,000 worth of tickets. It is expected that this amount will be subscribed in the early fall. W. J. R.

Manager Lagen Arranges for Appearances of His Artists in Newark, N. J.

Marc Lagen has booked the following artists in Siegfried Leschizner's new Symphony Hall, Newark, N. J. The Hahn Quartet: Frederick Hahn, violinist; Gina Ciaparelli-Viafora; Marion May, contralto; Anna Hull, soprano; William Simmons, baritone; Charles Hackett, tenor; Fay Cord, soprano; Frieda Langendorff, contralto; Charlotte Herman, Betsy Wyers



Dorothy Temple, the Young American Soprano, Who Will Appear in Concerts

and Clarence Adler, pianists. The first concert will be on election day, afternoon and evening. In speaking of the new auditorium at Newark Mr. Lagen says: "It is a building any city can well feel proud of. The acoustics are perfect and it is a work of art from the cellar to the roof. Mr. Leschizner is to be congratulated for having the courage of his convictions. He has done a great thing for Newark and I believe in the series of concerts he gives this year he will not suffer from lack of appreciation."

Concert Programs by the Clock

Mr. and Mrs. Herbert Withers were commended by a London journal for advertising the times at which the different pieces on the program of their recital would be played. "It happens not infrequently that concert-goers are anxious more particularly to hear one or two works announced for performance, and are by no means desirous

of sitting out several others as well. . . . Intending visitors to a variety theater can usually learn, by consulting the advertisements, at what hour the various 'turns' will appear, and this is a matter in which concert-givers need not fear taking a leaf from the book of those who provide lighter entertainments." While it might be difficult to do this in the case of recitals at which twenty or more songs or pieces are offered, it would be easy at orchestral concerts; and it would enable those who, say, have no desire to hear the fifth symphony for the two hundred and seventeenth time, to run no risk of losing what follows it. The late William Mason once suggested this plan to Theodore Thomas, adding: "And please always put the Brahms symphonies at the end, so I can go home early."—*New York Evening Post*.

A Disadvantage in Low Notes

During one of the music festivals at Ocean Grove recently a number of distinguished musicians were discussing the prices paid for musical artists.

"I generally get the price I ask," Leon Rice, the tenor, remarked, "but it is not always without an argument. When they ask me why I charge so much I explain that the 'higher the note the higher the price,' and that generally clinches it."

"I hope your system will never become popular," Deland Chalmers, the bass member of the Criterion Quartet under Tali Esen Morgan, declared with great emphasis.

"Why not?" Mr. Rice asked. "Because with my low notes I would owe them money when I got through singing," he answered sadly.

PEABODY CONSERVATORY

Famous Baltimore School Will Begin Sessions on October 2

BALTIMORE, MD., Aug. 28.—The Peabody Conservatory of Music will reopen for instruction October 2. Applications will be received this month. New pupils will be classified on and after September 18. This is the forty-third year of this well-known institution. A valuable addition to the faculty this year is the appointment of Theodor Hemberger in the violin department. Mr. Hemberger is a well-known musician, teacher, composer and director.

The concert company representing the Peabody Conservatory of Music having met with such success the past season, it has been decided to continue the organization the coming season. The company appeared in cities in Maryland, Virginia, Pennsylvania, Delaware and Tennessee. There have been many requests for return engagements from educational institutions and music clubs. Frederick R. Huber is the manager. W. J. R.

Charles Hackett Has Narrow Escape

Charles Hackett, a young American tenor, had a narrow escape from drowning last week at Princess Point, Me. While midway between the point and the Island a sudden squall capsized the boat in which he was sailing. His feet were twisted in the sail and rope and after a struggle he managed to free himself. Casting off coat and shoes he swam a distance of two miles to the Island. He was received at a farm house and given dry clothing and brought back to the Point none the worse for his trying experience.

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Liszt's Famous Oratorio, "The Legend of St. Elizabeth," Feature of His Centenary

AMONG the interesting works which the MacDowell Chorus under Kurt Schindler will perform this season will be Liszt's famous oratorio, "The Legend of St. Elizabeth." The chorus will have the cooperation of the Philharmonic Society, and every effort will be made to make the occasion a notable one. It will mark the first performance of the work in New York. The date selected for the concert, which will be given in Carnegie Hall, is Monday evening, December 11.
"St. Elizabeth" will be a feature of the great Liszt festival which will be held for five days in October in Budapest to commemorate the 100th anniversary of the birth of the famous Hungarian pianist and composer. On the morning of October 21 the festival will be opened solemnly with Liszt's Coronation Mass, while in the evening the performance of "St. Elizabeth" will be given. To this festival will flock musicians from all parts of the world; for the concert are to be model performances of the works of Liszt by distinguished artists, devotees and pupils of the great master. Prominent among the conductors will be Siegfried Wagner, Liszt's grandson. "St. Elizabeth" will be performed at the Berlin Liszt celebration also.

The oratorio was originally composed by order of the Grand Duke of Weimer for a festival held in 1867 at the Wartburg, the historic Thuringian Castle famed in chronicle and romance. This festival was given in honor of the restoration of the partly ruined "Burg" and of the eight hundred years that had passed over it. In one part of the great castle Liszt's oratorio was performed and in another wing were given scenes from Wagner's "Tannhäuser."

Founded in the eleventh century the Wartburg stands to-day as in the time of knight and minstrel, an imposing landmark amid the gentle slopes of the Thuringian mountains. The visitor cannot resist the spell of romance that intensifies historic association in those hills. Tradition has it that the mountain "Horselberg" of mythology and superstition (the Venusberg of Wagner's "Tannhäuser") lies not far from the Wartburg; fable and song still cling around the stately hall of the castle where were welcomed those knightly bards of German history, the Minnesingers.

Here famous contests of song were held by some of the noblest poets of the middle ages; here moved the pious figure of the Landgravine Elizabeth canonized by the church as a deathless saint because of her charity and virtue; here a few hundred years later Martin Luther found a refuge; close by at the foot of the hills, in the city of Eisenach, was born the immortal Bach.

In "Tannhäuser" Wagner has shown the Wartburg, the Minnesinger and the virgin Elizabeth. But his *Elizabeth* does not purport to be identical with the historic Landgravine. His story demanded that the character should be but a type, a personification of womanly purity and compassion. The Elizabeth of Liszt is true to the tradition of the Wartburg.

The historic Elizabeth was a Hungarian princess who at the age of four was brought to the Wartburg as the betrothed bride of the son of Landgraf. The first scene in Liszt's oratorio depicts the arrival at the castle of the little princess and her Hungarian cortege, and the welcome of the Thuringians. The next scene shows *Elizabeth* years later as the Landgravine, denying herself to minister to the poor, even breaking her husband's commands that she may succor the distressed in the famine that has swept the land. Here occurs the beautiful legendary scene of the "Miracle of the Roses" which closes with a prayerful paean sung by *Elizabeth* and the *Landgraf*, accompanied by the chorus, in praise of God the Worker of all miracles.

The third scene shows the departure of the *Landgraf* for Palestine. It opens with a great chorus of crusaders founded on a Gregorian "Intonation" of three tones used in the Roman Catholic Church, symbolic of the Holy Cross. In this scene occurs the Crusaders March, which has often

found a place on our concert programs, and which includes the theme of an ancient pilgrim's song supposed to date from the thirteenth century.

Scene fourth brings tidings of the death of the *Landgraf* in Palestine. *Elizabeth* is driven from the Wartburg by the cruel and ambitious Dowager-Landgravine *Sophie* in the midst of a terrible storm.

In the fifth scene the exiled Landgravine gives her last sustenance to the poor. The prayer of *Elizabeth* is one of the finest of Liszt's writings for woman's voice and is sometimes sung as a separate concert number in Europe. It is different in musical and poetic import from the prayer of the virgin *Elizabeth* to the virgin *Mary* in Wagner's "Tannhäuser." The scene ends with the death of *Elizabeth*.

The last and sixth scene solemnizes the canonization of *Elizabeth* by the church with choruses of ecclesiastics, knights and people.

"The Legend of St. Elizabeth" is one of the greatest of Liszt's works; it differs from the oratorios founded on biblical narrative in that it is romantic in subject and treatment and endeavors to reflect the spirit of the middle ages. A typical Hungarian song, an old canticle of the Roman Church in honor of Elizabeth, and the traditional theme in the music of the crusaders are used by Liszt as structural foundations for some of the principal musical elements.

At the New York performance of "St. Elizabeth" the leading rôles will be taken by prominent soloists and the chorus will be enlarged. Voice trials for new members of the chorus will be held in September and applications may now be made to Mrs. Frederick Edey, No. 10 West Fifty-sixth street, New York City.

KAISER WRITING OPERA

At Any Rate, He Says He Is, and on a Polish Subject

"I have something to do which interests me much more than Morocco," said Emperor William to his Chancellor and Foreign Minister, who met him at Swinemünde on his return from his cruise in Norwegian waters. "I am composing an opera."

So saying he sat down to the piano on the imperial yacht Hohenzollern, placed some manuscript scores before him and began manipulating the keys as if a question which had brought Europe to the verge of a great war did not interest him in the least.

In truth the Emperor's indifference was only feigned, but, having come home from his voyage refreshed, rejuvenated and in high spirits, he did not wish to lose any of the benefit of his outing by entering an atmosphere of depression over critical affairs of state.

"What is the subject of the opera," he was asked.

"Oh!" answered the Emperor, "it is about Augustus II., a King of Poland. I tell you it will be a brilliant work. I shall incorporate in it Polish music and dances; there will be mazurkas, polonaises and cracowas."

It is well known that the Emperor is fond of composing music, frequently writing bits of operas or parts of librettos to amuse himself, and that several operas (including one by Leoncavallo) owe something to his suggestions. Yet in court circles it is not thought that there is any likelihood of a genuine imperial opera being produced in Berlin.—Berlin dispatch to New York *World*.

Conried's Son to Wed

At the villa of her parents, on September 25, Margaret Levy of Deal, N. J., second daughter of Mayor and Mrs. William Levy, will become the bride of Richard Conried, only son of the late Heinrich Conried of the Metropolitan Opera House.

Arnold Schönberg, Vienna's revolutionary composer, is about to issue a textbook for the study of harmony, which will doubtless be more or less of a curiosity.

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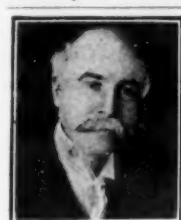
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BERLIN Aug. 10.—The Liszt centennial program at Heidelberg has just been announced by the Allgemeiner Deutscher Musikverein. This influential society will celebrate simultaneously the 100th birthday anniversary of its founder, Franz Liszt, and the fiftieth anniversary of its organization in a series of six concerts beginning October 22. The Festival will include four orchestral concerts with chorus and two matinees for piano, voice and declamation. The daily program is as follows:

Sunday, Oct. 22.—Afternoon in the City Hall: "Christus," oratorio in three parts, the words from the Holy Scriptures and the Catholic liturgy. Soloists: Frau Noordewier-Reddingius, Jiona Durigo, Ludwig Hess, Herman Weil, Julius Schuler; at the organ, Herr H. Poppen; Choir, the festival choir of the Bach Society, and the Academy Boy Choir; Orchestra, the Heidelberg City Orchestra (augmented), conductor, Phillip Wolfmum.

Monday evening, Oct. 23.—In the City Hall: "Dante Symphony," with the women's choir of the Bach Society; orchestra, Heidelberg City and Carlsruhe Court-Orchestra; conductor, Sigmund von Hausegger. "Faust Symphony"—Tenor solo, Karl Erb; Choir, the Men's Choir of the Bach Society, and the Academy Singing Society; orchestra and organist as above; conductor, Max Schillings.

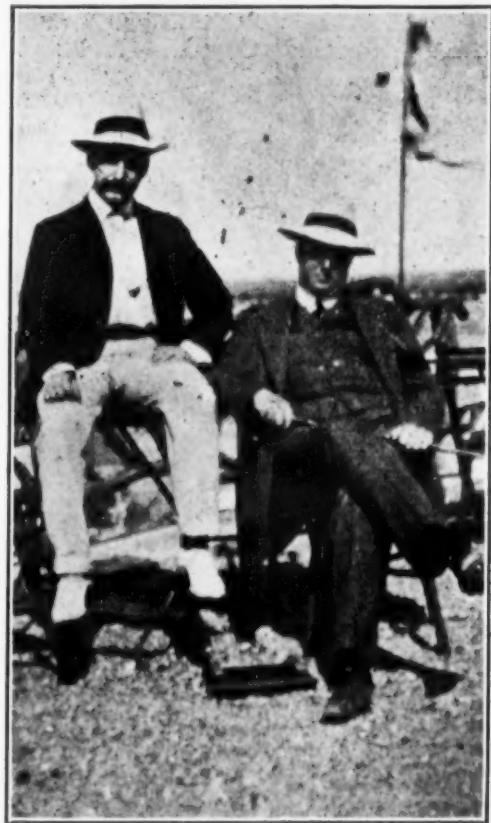
Tuesday morning, Oct. 24, in the University Hall of the new college: B Minor Sonata, Rislér; "Leonore," a ballade by Burger with melodramatic piano accompaniment (Possart). B Minor "Bird Sermon of the Holy Franziskus of Assisi," "The Holy Franziskus of Paula Walking on the Waves," Arthur Friedheim. Songs: "Es muss ein Wunderbares sein," "Über allen Gipfeln ist Ruh," "Ihr Glocken von Marling," "Die drei Zigeuner," Mme. Charles Cahier. "Feux follets" and "Sixth Rhapsodie," Arthur Friedheim.

Tuesday evening—City Hall: Symphonic poem No. 1 "What One Hears on the Mountains." Piano concerto in A Minor (Busoni); two episodes from Lenau's Faust for large orchestra (a) "Nocturnal Procession and (b) "The Dance in the Village Inn" (Dorfschenke) [Mephisto Waltz]. Organ Variations on the basso continuo from the Cantata "Weinen, Klagen" (first movement) and the "Crucifix" from the B Minor Mass of Bach (Wolfmum); "Dance of Death," paraphrase on "Eice irae," for piano and orchestra (Busoni); "Tasso" (symphonic poem) with the Carlsruhe and City orchestras, director, Richard Strauss.

Wednesday morning—The 129th Psalm, for baritone solo with organ accompaniment (Theodor Harrison); Songs: "Angiolin dal biondo crin," "S'il est un charmant gazon," "Enfant, si j'étais roi," "Comment disaient-ils," "Oh, quand je dors" (Louise Debogis); "Danse Macabre" by Camille Saint-Saëns, piano transcription by Liszt "Au bord d'une source," "Tscherkessenmarsch," from "Russian and Ludmilla," by Glinka, piano transcription by Liszt, (Camille Saint Saëns); songs: "Es rauschen die Winde," "Das Veilchen," "Wo

weilt er?" "Jugendlied" (Johanna Dietz); "Concert Pathétique" for two pianos, James Kwast and Frieda Kwast-Hodapp.

Wednesday Evening.—"The Chimes of the Strassburg Cathedral," for baritone solo, mixed chorus, orchestra and pipe-organ, tenor, Theodor Harrison; "Elegie," for piano and violin from



Alberto Jonàs (to the Left), the Noted Pianist, and Issaye-Barmas, a Distinguished Violinist of Berlin

"Die Zelle von Nonnenwerth," Offertory from the "Hungarian Coronation Mass," for violin and organ (violin soloist, Fritz Hirt); "Hymne de l'enfant à son reveil," for women's chorus with harp, piano and organ, soloist, Martha Pickler; "Angels' Chorus" from "Faust" for mixed chorus, with harp, piano and organ; three songs from Schiller's "William Tell," for tenor with orchestra; "Der Fischerknecht," "Der Hirt," "Der Alpenjäger," tenor, Hans Tänzner; "Gaudemus igitur," humoreske for orchestra and chorus;

choruses: Festival Chorus of the Bach Society and Academy Singing Society.

The report that Elena Gerhardt will undertake a concert tour through the United States with Arthur Nikisch is declared by her to be without foundation in the *Leipziger Neueste Nachrichten*. Her tour will be entirely independent of the one Mr. Nikisch will make in the Spring of 1912 with the London Symphony Orchestra. Fräulein Paula Hegner has been engaged as her accompanist.

Preparations are already being made for the celebration of Richard Wagner's 100th birthday anniversary which will be on the 22nd of May, 1913. Among others Richard Strauss, Freiherr von Speidel and Director Georg Fuchs of the Munich Artists' Theater belong to the committee. People's performances are being planned at the very lowest prices.

It is reported that Karl Goldmark's "Me-moires" will appear this fall in print.

A small Liszt Museum has been furnished at Raiding, Hungary Liszt's birthplace. Among the interesting objects to be seen there is a first criticism of Liszt's playing, written in 1820, and probably referring to his concert at the home of Count Esterhazy. It reads as follows: "The past Sunday at noon time the nine-year-old Franz Liszt had the honor of playing before a numerous assembly in the apartments of His Excellency Count Esterhazy. This artist's unusual ability, as well as his 'lightning glance' in reading at sight the most difficult pieces placed before him aroused general astonishment and justified the most splendid expectations for his future."

The Berlin Royal Opera will begin the season of 1911-12 on Sunday, August 13 with Humperdinck's "Königskinder."

H. E.

FROM MINE TO OPERA STAGE

Lewys James, New Baritone for Savage, Began Career in Coal Pit

Henry W. Savage recently received a cable from his English representative announcing the engagement of the English baritone, Lewys James, as an alternate for the rôles of *Sonora* and *Rance* in Puccini's grand opera, "The Girl of the Golden West." Mr. Savage heard James sing during his visit to London, but the engagement negotiations were not closed until last week.

Mr. James has a very interesting history. He was born at Aberdare, in Wales, and began work as a pit-boy in a coal mine at the age of twelve. The manager of the Carl Rosa Opera Company heard him sing at Cardiff and offered him an engagement. After two months' stage experience he was made principal baritone. He remained with the Carl Rosa Company for three years, and afterwards joined the Moody-Manners Opera Company and toured England with that organization for five years as principal baritone. He was specially engaged by Dr. Ethel Smith to originate the baritone rôle in her opera, "The Wreckers," in which he won the highest critical praise, both as actor and singer. He was one of the featured artists in the Thomas Beecham Opera Company throughout their season at Covent Garden and His Majesty's theaters in London. Mr. James has a repertoire of sixty operas, including *Hans Sachs* in "Die Meistersinger," "Eugene Onegin" by Tschaiskowsky, *Marcel* in "La Bohème," *Scarpia* in "Tosca," *Sharpless* in "Madame Butterfly," "Figaro," "Don Giovanni," "Rigoletto," etc., etc.

CONCERTS FOR RICHMOND

Radcliffe Bureau Promises Brilliant Series of Auditorium Attractions

RICHMOND, VA., Aug. 21.—With the fast disappearing Summer comes an Autumn herald in the shape of Manager Radcliffe's announcements, which he is spreading broadcast throughout the city. His series of auditorium concerts, as he styles them, given on what might be termed a popular scale of prices, will include many singers of note who have been heard here before and are general favorites. The dates and attractions are as follows: September 25, United States Marine Band; October 2, Frank Croton's Quartet; November 7, Rider-Kelsey-Cunningham recital; December 14, Commonwealth Male Quartet; January 18, the Dutch soprano, Jeanne Jomelli. All the artists comprising this series, with the exception of the male quartet, have appeared at one festival or another given annually by our Wednesday club. It is needless to say their reappearance will cause widespread pleasure.

The Richmond Philharmonic Association has given plans for the coming season's work, which will be more fully announced later. These, with Mr. Radcliffe's series, which improve each year, will make a fine beginning of a season that bids fair to be brilliant.

Several important changes are announced among church soloists. Norman Call, a baritone of fine talents, will go from the First to the Second Baptist Church, and his successor will be a no less distinguished singer and a foremost teacher, Howard Duane Bryant, the two exchanging places. This exchange of soloist is regarded as a benefit not only to the churches, but to the singers, in that they are given necessarily a wider hearing.

G. W. J. Jr.

Orchestras Engage Christine Miller

Christine Miller's popularity both East and West is shown in her engagement as soloist with three of the leading symphony orchestras. Walter Damrosch has engaged her for two appearances with the New York Symphony Orchestra, on February 3 and 4, in New York City and in Brooklyn—an honor seldom accorded so young an American artist. On November 29 Miss Miller makes her second appearance with the Cincinnati Orchestra, in Cleveland, in the regular symphony series. Another re-engagement is with the Minneapolis Orchestra, on December 3.

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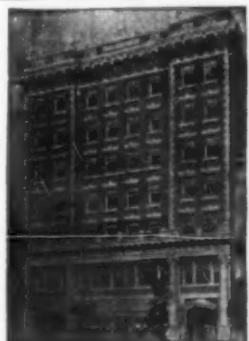
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NEW MUSIC—VOCAL AND INSTRUMENTAL

WHEN Liza Lehmann, the talented English composer, gave us her setting of verses from Omar Khayyám's "Rubaiyat" some years ago in the form of a cycle for four solo voices, with concerted numbers, she unconsciously gave birth to a new interest in the cycle idea. Her work just mentioned (though a very unsatisfactory one, as must be the lot of all composers who attempt to find musical expression for the Persian philosopher-poet's thoughts) became very popular, and other cycles followed.

During the present year a new cycle appeared from the press of Arthur P. Schmidt, of Boston, called "The Divan,"* a setting of verses by the Persian poet, Hafiz, a poet who through his beautiful lyricism stands in direct contrast to Omar Khayyám. The music is the work of Bruno Huhn, of New York, an American composer who has already given the musical world marked evidence of his creative ability. Mr. Huhn has put his very best ideas into this work, and himself states that it is the most important work which he has as yet done. The success of the cycle has been tremendous, and performances of it have been and are numerous.

The cycle opens with an Introduction, "Andante maestoso," G minor, common time, in which the composer gives out 7 in octaves a motto-theme which he uses from time to time, transforming it to suit his needs, much in the manner of the Wagnerian *leit-motif*. It is answered *p* in the upper register of the piano, repeated and again answered; a truly Oriental figure, like the wailing cadence of a Persian wind instrument, introduces the first number, which is a tenor solo.

The music of this number, "The beauty of these verses," is marked by an intense adherence to the Oriental color scheme, so excellently suggested in the introduction, and the entire solo is a most interesting piece of writing. A quartet, "Pass round and offer thou the bowl," follows; it opens with two measures of the motto theme, repeated by the quartet in unison, *ff*. An "Allegretto" in G major, with a fanciful accompaniment in the piano, lends a delightful contrast, and is developed at great length, leading to an "Andante maestoso," "Hafiz offers a petition," highly dramatic in character. Next is heard an interlude in the piano, "Andante tranquillo," deliciously flavored, with some subtle harmonies. A section for quartet, in D flat major, 6/8 time, is a beautiful conception, the accompaniment being most appropriate and adding greatly to the general effect. A short "Largamente" brings the number to a most satisfactory close. "Up Sáki! let the goblet flow" is a finely conceived solo for baritone; a dramatic "Allegro" ushers in an "Andante con moto," in 3/4 time, of rare beauty; there is a suggestion of Schubert's "Wasserfluth" in one of the phrases, but it is rather slight and is surely unintentional. The G major portion is lyrical, and contains moments of rare beauty, the ending being an exceptionally fine one.

"My heart no longer brooks my hand" is a duet for soprano and alto, and shows a fine command of effects to be obtained in this kind of writing. It begins with a prelude in the piano of some ten measures, after which the voices enter with a melody, simple in outline and still individual in style. The accompaniment is free and presents many nice, contrapuntal touches. The tonality changes from D major to B flat major, and the alto has a short solo, melodic in character. The original tonality returns and after the presentation of some new material the number is ended with a repetition of the introduction in the piano, now however, used as a postlude. Possibly the finest solo in the work is the tenor solo, "My heart desires the face so fair," the next number in the cycle. In it the composer reaches far into the realm of the imaginative in music with no little success; the "Bent as the archer's bow my frame is now," accompanied by chords, *quasi arpa*, is a lovely conception, and the ending for the voice on an optional B natural, with the piano playing the figure, which is used throughout the solo, is an excellent one. A duet for tenor and baritone follows, decidedly Oriental in color, rich in harmony and rhythm.

The soprano solo, "When now the rose upon the meadow," is one of the high lights

"THE DIVAN." Song Cycle for Four Solo Voices. By Bruno Huhn. Published by Arthur P. Schmidt, Boston.

of the cycle; the motto-theme is first given out by the piano, answered a fourth higher in free style. The voice sings of the beauties of life and in the "Andante molto tranquillo" gives out some of the most beautiful music in the work. A quartet is next heard, again rich in Oriental light and color and written with much mastery. In the big contralto solo, "My heart has of the world grown weary," the introduction is worthy of serious consideration. The beautiful free counterpoint which Mr. Huhn has so skilfully conceived is truly notable, and the solo proper is broad and filled with fine musical ideas. The imitation used at the beginning of the solo is most effective, and lends particular charm to the setting.

The final quartet has an elaborate introduction in which much of the material already heard is recapitulated. The figure which ushered in the opening tenor solo returns and announces the quartet, which sings the same text as the tenor has sung, "The beauty of these verses." Mr. Huhn has here shown his appreciation of that all-powerful factor in musical delineation, namely, *unity of idea*, and consequently uses the same music for this text that he has employed earlier in the work. A final "Largamente," "Shah of Shahs of lofty planet," brings the cycle to a close in a most effective and brilliant manner.

Bruno Huhn has already established a claim to high rank among American song writers; his "Back to Ireland," "I arise from dreams of thee" and his recent setting of William Henley's "Invictus" are examples of his work, and have been sung with success by concert singers throughout the country. He has also done a great deal of work in the realm of music for the Church, and his compositions are all marked by musicianship of a high order and a spontaneous flow of melody that is far from ordinary. In "The Divan" Mr. Huhn has done a piece of work that must command the attention of all who are looking for inspirational, creative work. Involved, complex, distorted harmonies and unrelated contrapuntal flights are, to be sure, component parts of the modernism which contemporary France and Germany (and those who have heard "The Girl of the Golden West" will add Italy) would have us believe is the *true art-product*, but there is absolutely no need of such a tendency being followed by our native composers as long as the melodic fountain yields forth such fruit as Mr. Huhn has culled in this work. He has written with a directness that is convincing, with a style that is strong in its appeal to the human element in mankind, and above all there is that mark of sincerity of purpose, that absence of affectation, that means so much to the hearer. The success which the work has met is well merited, and it is safe to say that it will win even greater triumphs in the future.

A. W. K.

AN interesting song along conventional lines is "Love's Measure,"† by Frances Greene, of New York. The poem is an acceptable one by Charles M. Bryan, and the composer has caught the spirit of it with no small measure of success. It has a pleasing melody, rather refined in character, and though the accompaniment offers but little variety of rhythm it supports the voice in good fashion.

THE Schirmer Press has just issued "Zwei Lieder für eine hohe oder mittelstimme mit Klavierbegleitung,"‡ by Otto Volkmann, a new name to the list of composers of *Lieder*. They are "Heimkehr" (The Home-coming) and "Volkswiese" (Folk Song), and show much talent in composition, though neither of them is important in more than a passing way. The composer has a sense of modern harmony, which, however, is not always employed with discretion; technic in song writing is a rare thing, and the voice parts are none too well conceived, the writer not trying to show his singer to the best advantage. They are on the whole interesting to both student and artist, for they bear the earmarks of good musicianship.

†"LOVE'S MEASURE." Song for a medium voice. By Frances Greene. Published by the composer. Price, 50 cents.

‡"ZWEI LIEDER FÜR EINE HOHE ODER MITTELSTIMME MIT KLAVIERBEGLEITUNG." "HEIMKEHR," "VOLKSWIESE." By Otto Volkmann. Published by G. Schirmer, New York. Price, 50 and 30 cents, respectively.



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CHARLTON LIST FOR SEASON ANNOUNCED

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Loudon Charlton has issued an illustrated booklet announcing his attractions for the season of 1911-12. In addition to various well-known artists who long have been under Mr. Charlton's management, the list contains several new names of especial interest. The list is an extremely comprehensive one.

The Charlton "star of stars" is, as usual, Mme. Johanna Gadske. Opera will again make demands on the prima donna's services, but three periods will be devoted to concert—the month of October, in which only two or three open dates now remain, the month of February, and a few weeks in the Spring at the close of the opera season.

David Bispham, who, it is said, has never been in better voice, will devote his entire season to the concert field. The baritone has recently made numerous additions to his repertoire, notably several new recitations to music. His tour will cover the entire country.

Mme. Frances Alda (Mme. Gatti-Casazza) has shown in her one season in the American concert field that she is destined to win popularity in recital and oratorio such as is already hers in opera. She will concertize for a limited period, as will also the English contralto, Mme. Kirkby-Lunn, who comes in January for a three months' visit.

There are three pianists under the Charlton management—Josef Lhévinne, the well-known Russian, whose tour begins in January with six Philharmonic appearances; Ernest Hutcheson, whose frequent orchestral and recital engagements have brought him widespread recognition, and Harold Bauer, whose popularity in this country is no less marked than abroad. Bauer's rating is indicated by the fact that he has already been engaged to appear with nine Symphony Orchestras in America, while his recital engagements will keep him here till the end of May.

Other singers for whom Mr. Charlton is booking tours are: George Hamlin, who has long enjoyed high rank among American tenors (and whose prospective entrée into opera in "Natoma" is an event of interest); Francis Rogers, baritone, whose services are in constant request for oratorio and recital, and Morton Adkins, baritone, whose few years of public career have shown unusual promise.

For chamber music attractions Mr. Charlton offers the Beebe-Dethier combination, whose Sonata recitals have won a unique place in the musical offerings of New York and other cities, and the Flonzaley Quartet, whose success has been well nigh epoch-making. The Flonzaleys will arrive early in the season, and will give series of concerts in New York, Boston and Chicago, in addition to single engagements that will

HEINRICH MEYN AND HIS COMPANION "SENTA"



Heinrich Meyn, the Baritone, Riding Through His Country Place in the Catskill Mountains

OF the noted concert artists who spend the Summer here in America, it is doubtful if any enjoys more delightful conditions for study and recreation than does Heinrich Meyn, the baritone, whose recitals have for many years been gratifying features of the New York seasons. In Tannersville, N. Y., Mr. Meyn has an attractive home almost buried in luxuriant foliage and so situated that a comprehensive view of the great stretch of surrounding country may be had from every window. Here, in "The Orchard," as he has named his dwelling, Mr. Meyn has entertained frequently during the Summer, his

dinners and musicales having brought together many celebrities of the society and musical realms, including Mr. and Mrs. John Alexander, Mr. and Mrs. Blashfield, Mary Knight Wood, Perry Averill and others.

But Mr. Meyn has been devoting himself chiefly to preparation for his recitals, increasing his repertoire, especially in English and French songs, which are peculiarly adapted to his voice and style. In the early morning hours the baritone enjoys the exhilaration of a cross-country ride on his mare "Senta," appropriately named from "The Flying Dutchman," Mr. Meyn's favorite Wagnerian opera.

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Zimbalist to Play at Metropolitan

Zimbalist, the new Russian violinist, is to be the first instrumentalist of the season to be heard at the Metropolitan Opera House Sunday night concerts and will make his first appearance there on the evening of December 10. In his orchestral concerts Zimbalist will play the following concertos: Glazounow, Brahms, Beethoven, Mendelssohn, Bruch G Minor, Bruch Scotch Fantasia, Lalo's Symphony Espagnole, Tschai-kowsky, Saint-Saëns, B Minor; also a new concerto by an American composer, John Powell.

MISS GARDEN, OPERA IN ENGLISH CONVERT

She Tells Critic Meltzer She Has Changed Her Mind and Will Fight for Cause

Mary Garden, who has hitherto been looked upon as one of the most implacable enemies of opera in English and everything concerned with it, has been converted to the cause and will henceforth assist it with characteristic ardor. Such is the information sent from Munich by Charles Henry Meltzer, the New York music critic and chief apostle of the vernacular in song. He spoke to the singer just before she motored away to Switzerland and Paris. She wrote a note requesting that her name be added to the list of members of the National Society for the Promotion of Opera in English, declared she would be very glad to act as a member of its advisory council and manifested her purpose of generously assisting the cause.

"Till I appeared in 'Natoma,'" she asserted, "I confess I was opposed to singing opera in English. I disliked the idea of translated opera texts, because those I read were always bad."

"Since the production of Victor Herbert's and George Redding's opera I have changed my mind. Let me add that after reading your (Mr. Meltzer's) translation of 'Die Walküre' I have altered my opinion of translations. Till I had seen your book I had never understood 'Die Walküre.' And yesterday I longed in vain to know the full meaning of that wonderful performance of 'Die Meistersinger.'"

"Something—a little—may be lost by discarding the original language in opera. Much more is gained. And now I know that English can be sung."

"The 'Natoma' book, of course, is far from faultless. But while singing what I had to sing I could feel the beauty of our tongue. I know, too, the effect I made out West when I gave fragments of 'Natoma' on my concert tour."

"Yes, I will fight for opera in English."

Perceval Allen Here from England for Single Concert

Returning to this country to give a single concert, Perceval Allen, the American soprano, who has been singing Wagnerian rôles in Covent Garden, London, this season, arrived in New York on the *St. Paul*, August 23, and left shortly thereafter for Bar Harbor, Me. She said that she would give a joint recital with Courtland Palmer in Bar Harbor and would depart for England again on the *Philadelphia* on September 2. In coming to this country Miss Allen was delayed in Liverpool by the strike and was kept for a day in a hotel with barricaded windows.

"Youngest Manager" Back from Europe

Alfred M. Gouldon, who claims the title "the youngest musical manager in the country," returned recently from a four weeks' stay in Europe.

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FROM "MUSICAL AMERICA" READERS

Effect of Constantly Repeated Eighth Notes in Song Accompaniments

To the Editor of MUSICAL AMERICA:

In your issue of August 12 I note a criticism of a song composed by William G. Hammond entitled "I Love Thee," in which the writer says of this song that it is

"Hopelessly commonplace, melodically and harmonically, the accompaniment consisting of repeated eighth notes in 12/8 time, an effect that would cheapen even a melody of refinement. It falls under the category of the 'Love Me, and the World Is Mine' type."

While I do not offer any opinion as to the merit of Mr. Hammond's song, which is unknown to me, I do protest against such a comprehensive condemnation of the repeated eighth note accompaniment. I am unable to see why this style of accompaniment should be considered to "cheapen" any melody, since it has been demonstrated that when handled by the great composers, as has frequently been the case, it is extremely effective. Repeated eighth notes in 12/8 time, or triplets of eighth notes in 4/4 time (practically the same thing) have been used over and over again in compositions, which are admitted to be classics. This style of accompaniment is used quite frankly and without any polyphonic disguise by Wagner himself in the air sung by *Lohengrin* in the opera of that name, beginning "Athmest du nicht die süßen Düfte?"

I would also mention Schubert's "Erlkönig" and "The Wanderer," both examples of his best work, and Brahms, a modern of the moderns, also employs it in his "Liebestreu." To add another instance there is lying under my eye at this moment an exquisite "Ave Maria" by Luzzi, in which this style of accompaniment is used almost throughout the entire composition. Many more cases could be cited, but I think these are sufficient to indicate what composers of merit can do with this form. I have no defense for songs of the "Love Me and the World Is Mine" type, but I consider that their inferiority is due rather to the poverty of musical idea and lack of resource in treatment than to the musical form employed; and I contend that even the simplest musical forms in the hand of a master have never degenerated into commonplace productions, but have a loveliness all their own. In these days of elaborate polyphonic accompaniments we are apt to discard too hastily the older forms, which have their uses, their own beauty and appropriateness, and when applied by the hand of genius can never be "cheap"—albeit

simple—a quite different thing. I believe that all musical forms are beautiful and useful. It is only a question of treatment. In music, as with poetry, there is only one kind of poverty—that of imagination, and only one vital lack—that of creative power.

FRANCES GRENE.

Carnegie Hall, New York, Aug. 19, 1911.

[The criticism of William G. Hammond's song, "I Love Thee," in MUSICAL AMERICA of August 12 did not in any way attempt to formulate on the subject of song-accompaniments. The statement that the constantly repeated eighth notes tend to cheapen the effect is not at all an unusual one, for there is nothing in composition that is as weakening as the constant repetition of a figure such as a triplet or group of eighth notes. The point in question is not whether the device has been used successfully by such great composers as Wagner, Brahms and Schubert, but, rather, what its effect is when employed by composers of lesser ability. A glance at Mr. Hammond's song will convince any critical person that the manner in which he has used the eighth notes of his 12/8 measure is quite different from Wagner's "Athmest du nicht die Düfte?" from "Lohengrin," or Schubert's "Erlkönig" or Brahms's wonderful "Liebestreu." The reviewer is well acquainted with the works of Mr. Hammond and is an admirer of such songs by him as "Im wunderschönen Monat Mai," "The Ballad of the Bony Fiddler" and his splendid setting of Scott's poem "Lochinvar" for male chorus; it was for this reason that he was surprised to meet with so commonplace a production as the song under consideration. Simplicity of style is always to be desired, provided that it is attained by means that are not prone to deteriorate into the banal, but even in attaining simplicity, refinement of expression must not be sacrificed under any consideration.—Ed. Music Review Department.]

What Is American Music?

To the Editor of MUSICAL AMERICA:

In a short article by Mr. Damrosch in your valued journal of August 19, 1911, he justly writes that "negro music cannot be called American," and he is right, as this monopoly could neither be given to Mexican nor Indian themes. But the question, "What is American music?" seems an odd one. Would we ask what was French music in thinking of Berlioz, Delibes, Godard or Debussy? It would seem that Americans (and do we mean the United States of America?) who, from talent and study, deserve to rank as serious musicians might make *American music*, and the work of such writers as Cadman, Johns, Nevin, Paine, Loeffler, Farwell, Rogers, Converse, Parker, Hadley, Chadwick, Kelley, Lang, Beach, Heckscher, Freer and many others

might be furnishing what one could call *American music* (1) (irrespective of Indian, Mexican or negro themes), if any music ever is to be called by that name. Why search, forever, after something extraordinary? Does not the best music our best writers have given and will give suffice? And adding to this a discontinued neglect of our mother tongue (in vocal music) it seems to the writer that we are forming, if we have not *already* formed, what may, sincerely, be called *American music*.

AN AMERICAN.

Chicago, Aug. 20, 1911.

Wants Information Regarding August Hyllested, Composer and Pianist

To the Editor of MUSICAL AMERICA:

I am anxious to know if August Hyllested, the pianist, is dead. Have heard that he died in 1907, yet cannot find proof of it. He was my former teacher and his pupils often inquire about him. He was born in Stockholm, Sweden, in 1858. The last I heard of him he had charge of the

piano department in some Government musical school in Norway or Sweden.

Sincerely,

CARRIE R. BEAUMONT.

[According to the most recent biographical publications August Hyllested, the pianist and composer, is still alive.—Ed. MUSICAL AMERICA.]

Francis MacLennan's Birthplace

To the Editor of MUSICAL AMERICA:

In the issue of July 29 I notice you publish a letter of a Mr. A. L. McCormick. He states that Francis MacLennan and his wife, Florence Easton, are from Collingwood, Ont., and Toronto, Ont., respectively.

This is not correct. Francis MacLennan was born at Bay City, Mich., but lived at Collingwood for some time. His wife, Florence Easton, was born in England. She lived in Toronto for a considerable period of time.

Respectfully yours,

M. L. COURTRIGHT, JR.

Berlin, Germany, Aug. 9, 1911.

PUBLIC SCHOOL MUSIC STUDIED IN CHICAGO

National Summer School Sessions Come to Close—Miss Faulkner's Lectures a Feature

CHICAGO, Aug. 26.—The National Summer School, devoted to Public School Music and conducted by Ginn & Co., has just closed its twenty-fifth annual session in this city at Abraham Lincoln Center on Oakwood boulevard. The spread of music study in the schools led to a demand for trained supervisors of music that resulted in this organization a quarter of a century ago. The first president was the late Dr. Luther Whiting Mason, whose services to school music have been not only recognized at home but in England, Germany and Japan, and the Alumni Association honored his memory on this anniversary.

The dean of the faculty and the manager of the Summer School, Ada M. Fleming, was more than gratified over the results of the current session, which was the most successful in the history of the organization. During the session there were 235 teachers gathered from all parts of the Union, earnest and enthusiastic workers, sustaining a high standard of scholarship. The faculty, enlisted and headed by Miss Fleming, embraced: Mary Elizabeth Cheney, voice teacher, of New York; A. Cyril Graham, organ and theory; Mrs. M. L. Armitage, choir training; Hannah Mathews Cundorf, folk songs and games; Mrs. Par-

sons, physical culture, and Ida Peterson, assistant to Miss Cundorf. Another noted personage in this faculty was Anne Shaw Faulkner, the well-known lecturer on musical subjects, whose program study classes on the work of the Theodore Thomas orchestra in this city and illustrated opera lecture recitals all over the country have won her merited artistic recognition. She delivered three series of lectures before the National Summer School on Musical History, Orchestra and Interpretation. Her list of illustrated lectures included:

Music in the Early Christian Churches, Medieval Music, Development of Notation, The Netherlands School, The Venetian School, Opera in the Seventeenth Century (illustrated with engravings showing stage settings of *Il Pomo d'Oro*—Cesti 1636); The Classical School; Romanticism in Music, Bayreuth Festival and the Nibelungen Ring, Parsifal—The Last Message of Wagner, Modern Art and Music, The Relationship of Music and Art, "Salomé," "Pelléas and Mélisande."

C. E. N.

Bispham at His Country Home

David Bispham has returned from his Western Chautauqua concert appearances, and will spend the remainder of the Summer at his country home in Rowayton, Conn.

Luigi von Kunits, formerly concertmaster of the Pittsburgh Orchestra, played at a recent Summer concert in Vienna.

A performance of Bach's B Minor Mass given at Moscow a few weeks ago was the first in Russia!

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WASHINGTON'S NEED OF GOOD ORCHESTRA

**Heinrich Hammer Anxious to
Have Nation's Capital Support
His Symphony Society**

WASHINGTON, D. C., Aug. 28.—Heinrich Hammer, director of the Washington Symphony Orchestra, is gathering his musical forces together for the third season of this organization. Programs for the five concerts have not been fully arranged as yet, but it is certain that one of the symphonies will be by Mr. Hammer himself. It will be completed shortly and will probably be one of the first selections to which the orchestra will give serious rehearsals.

A Brahms symphony will also appear on one of the programs. Vocal and instrumental artists will appear at each concert, but complete arrangements for these have not as yet been made. It is expected that a local soprano will be heard in the person of Miss Reaside, who recently returned from studies in Italy.

Speaking of the coming season of the orchestra Mr. Hammer said: "It is what one might call pioneer work, the up-building of this local organization, but I like pioneer work and have frequently done it in Europe in preference to accepting the directorship of well-established orchestras. I refused a flattering offer to remain with a symphony orchestra when in Switzerland last Summer because I wanted to give your national capital a real symphonic orchestra."

"There are lots of drawbacks here—some of which seem almost discouraging. With all the money that the city of Washington possesses, it is impossible to raise a sufficient fund for this orchestra. Even the subscription for seats is not what it should be. It takes a large sum to support an orchestra. It is not a commercial scheme. Last year, as you know, the musicians were paid only from the proceeds, which were not large, while I gave my services gratis. The testimonial concert after the close of the season was unexpected and I appreciated it. I cannot be expected to give my services this year. Mr. Scranage, the secretary and treasurer, informs me that

SPANISH TRIO LIKELY TO TOUR AMERICA



**Pitchot-Costa Trio, of Madrid, Spain, of Which Two of the Members Are Brothers
of Maria Gay, the Famous Operatic Singer**

MADRID, SPAIN, Aug. 10.—The Spanish trio Pitchot-Costa which was last season the favorite of the royal family in Spain has come very much to the front and has already engagements for more than seventy-five concerts throughout Europe for next season. The trio is composed of Louis Pitchot, violinist; Riccardo Pitchot, violoncellist, and Señor Costa, pianist. In ensemble and in solo the trio displayed marked

talent, originality and temperament. The organization has been approached by American managers with a view to an American tour, which it is probable will be made within the next year or two. It will interest American readers to know that the Pitchot members of the trio are brothers of Mme. Maria Gay, the operatic artist, whose *Car-men* has been such a sensation in American opera houses the last two seasons. L. R.

the outlook for the coming season is financially good, but a great deal more has yet to be collected and subscribed to make it a success.

"I consider a symphony orchestra an important part of the education of every city, and most certainly the capital of the nation should maintain one. People should look upon it in that light. It is not a charity; it is a necessity. It is necessary for the culture, the refinement, the uplifting of the

people—the children, the students, as well as the men and women.

"I would like to give my time up entirely to composing and orchestral directing, but that is not possible with my small means and uncertain returns from the Symphony Orchestra. I have many big musical themes I want to write. But this will come some day. And I hope it will not be long before the men of the orchestra can devote their time entirely to this organization. W. H.

NO COMPETITION FOR DIPPEL IN CHICAGO

**Manager Ulrich Scouts Idea That
Ricordi Will Start a Rival
Company**

CHICAGO, Aug. 28.—Bernhard Ulrich, manager of the Auditorium, in the absence of Andreas Dippel, the general director of the Chicago Grand Opera Company, declares that the more or less extravagant statements concerning the trouble over the Puccini operas is not of their volition and was simply a matter of business.

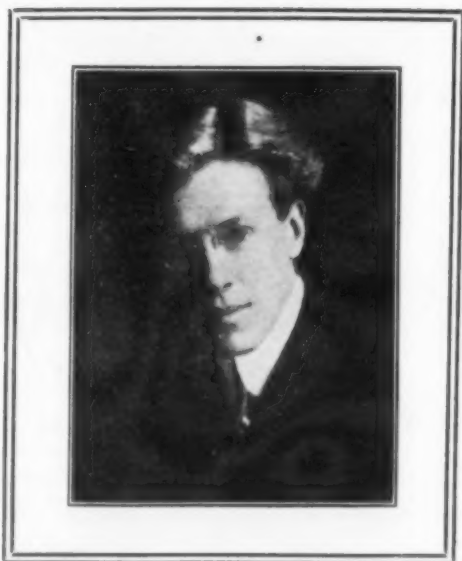
The house of Ricordi not only wanted advanced royalty, but demanded certain other concessions in asking for the performance of operas that were not deemed necessary, and Mr. Dippel, representing the directors, declined either to consider or accept the conditions, according to Mr. Ulrich. As for a new opera company being organized, to present exclusively operas of Puccini in Chicago, Manager Ulrich denounced this rumor as an absurdity.

Preparations for the coming season of the grand opera company are being pushed. An entire row of private boxes has been installed under the new line of boxes that were built last season to further increase the opportunities for box-holders, the demand still being much greater than the supply. Littell McClung, the press agent, arrived from the East last Thursday and has vigorously entered the work of publicity. Next week the force of stage hands will come into possession of the big stages and begin general renovations in that important department. Chev. E. N. Emanuel returns from his duties as orchestral director in Ravinia Park and will take up the work of training the chorus. C. E. N.

Inquiry in New York failed to reveal any person who would admit considering going out to the City of the Lake to give battle to the operatic forces of Andreas Dippel. No one could be found, either, who knew where an opera company of the first rank could be recruited at a few weeks' notice and sent to invade the Chicago domain, nor just where a theater suitable for giving grand opera could be found there.

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A NEW ORCHESTRA FOR PORTLAND, ORE.

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PORTLAND, ORE., Aug. 23.—While the Monday Musical Club was busily working last Winter on the auditorium which the voters have authorized, 50 of the leading musicians of the city were quietly practicing together for a permanent musical organization to be known as the Portland Symphony Orchestra, the organization of which was completed Thursday night.

The idea of an orchestra planned and managed by the musicians themselves was first broached before the local Musicians' Union, and a committee was appointed to investigate. This committee later reported favorably and the leading musicians in the organization banded together and began practicing last December. Weekly meetings were held until June. The announcement that a permanent organization known as the Portland Symphony Orchestra was a surety, was made Thursday.

At this meeting a board of directors was elected as follows: F. G. Eichenlaub, Carl Denton, Charles Walrath, C. Stoll, C. D. Raff, Harold Bayley, R. E. Millard and M. Christensen.

The organization plans to give concerts during the Winter, the first to take place in December.

There will be five directors who will alternate at different concerts, straws to be drawn to decide who will direct the first concert. Previous experiences of the symphony orchestra have been thoroughly discussed at the new organization's sessions and it was decided that no one member, even if he be a director, should have any more advertising than any other.

Several prominent musicians were nominated as directors at the concerts but declined, and so far the spirit of the affair has been for a symphony at all costs, the desire for good symphonic music being greater than any other motive in organizing the orchestra.

The men are anxious to devote extra hours to practice as they have striven to attain a fair degree of perfection before announcing that they were ready to be received by the public.

New Bookings for Helen Waldo

Among the new bookings for Helen Waldo announced by her manager, E. S. Brown, are Peoria and Chicago, Ill.; Wausau and Milwaukee, Wis.; Newark, N. J.; Webster City, Ia., and Tacoma, Wash. Last season Miss Waldo gave, besides many private appearances, over forty public recitals

in various parts of the country. Her recent appearance under the auspices of the Indiana Music Teachers' Association, at their convention and festival at Shelbyville, Ind., has added much to her fame as an interpreter of children's songs.

CONCERT TENOR AT HIS SUMMER HOME IN CONNECTICUT



How Paul Morenzo, the tenor, wins inspiration for a season of concert work

Paul Morenzo, the tenor, who will tour the country the coming season under the management of R. E. Johnston, has been spending the Summer at South Manchester, Conn., and reports a delightful vacation. He has his time systematically laid out, with four hours set aside each day for study—two hours for exercise, which he adheres to faithfully, two hours motoring, and the remainder of the time, when he is not sleeping, devoted to the care of his flower garden, of which he is very proud. The accompanying snapshot shows Morenzo in his garden and incidentally watering his pet cat. The tenor will sail the first of September for Europe to visit his family in Paris, but will remain there only a short time, returning after a brief stay to begin his concert tour early in November.

SAYS MUNICH OPERA FALLS BEHIND OURS

Critic Meltzer Writes of Defective
Performances at Prinzregenten
Theater.

Pitifully defective, for the most part, and in no way comparable to the performances given at the Metropolitan Opera House in New York have been the representations of "Tristan und Isolde" at the Munich Prinzregenten Theater, writes Charles Henry Meltzer, the New York critic.

"The bad traditions of the Bayreuth school, which prefers 'yawping' and declamation to singing, have again been manifest in some of the Wagner interpretations. Artists who would be scoffed at in New York have been entrusted with leading rôles in the 'Ring des Nibelungen,' in 'Tristan und Isolde' and in 'Die Meistersinger.'"

"Only as regards the orchestra of the Festival theater, which Possart founded as a rival to the Bayreuth house, has the Munich management done credit to itself.

"With Richard Strauss, Gustav Brecher (of Hamburg), Rocher (of Munich), Otto Lohse (of Cologne), and other well-known conductors to direct the performances, one might have hoped for great results. By contrast, however, with those of former years, given under the direction of Mottl, the Wagner Festival has been a failure. With the exceptions of the sopranos, Bosetti and Berta Morena; the baritone, Fritz Feinhals; the tenor, Heinrich Knote, and, perhaps, our own dramatic soprano, Edyth Walker, the interpreters were inadequate to their tasks.

"Never shall I forget Von Bary, the Tristan whom it was my misfortune to hear two evenings ago. He is accepted by the Wagnerians in this town as the embodiment of the true Bayreuth traditions, but if he is heaven pity Bayreuth.

"Herr von Bary is a perverted baritone, with wheezes in his upper register and no mezzo-voice. He turned the knight who loved Isolde into a night watchman of the most rasping kind. When he should have sung he yelped. When he should have made love in dulcet tones he snarled. Music there was none in his interpretation. It was repellent and at times unbearable.

"As Isolde Edyth Walker sang delightfully, when she was sensible enough not to do violence to her voice. Dramatically, on the other hand, Miss Walker was, throughout, absurd. She made Isolde a mere angry shrew. There were moments in the first act of 'Tristan' when the heroine and the hero of that love drama seemed an Irish housemaid and a Prussian Schuetzmann instead of a princess and a brave paladin of the Arthurian days. For this, I have no doubt, the stage directors were in part to blame.

"The Brangaene, Fräulein Clairmont, bawled and postured. The King Marke seemed a quavering, senile dotard. The stage

throughout the performance was so dark that one could hardly see the singers. And the conductor failed to bring out half the poetry of the score.

"Nothing could have been more fascinating than a performance of 'Die Meistersinger,' which I have just been listening to. The orchestra was not quite what it might have been and there were weak spots in the cast. But the Walther von Stolzing of our old friend Heinrich Knote was vocally admirable; Bosetti made an enchanting Eva; and the stage management of Professor Anton Fuchs (under whose expert eye 'Parsifal' was first produced in New York) put life, truth and spirit into the opera."

David Bispham's English Programs

"If David Bispham," writes an admirer, "should elect to sing his programs in Choc-taw, Hindoo-Parsee and Babylonian he would be greeted with the same violent enthusiasm, for his personality is such and his individual style of singing so magnetic in quality that he wins and holds his audience from start to finish. But Mr. Bispham elects to sing his songs in English, and thereby not only wins the enthusiasm of his audiences but their gratitude as well. Mr. Bispham is right in the stand he has taken, and the sooner American singers acquire a little common sense and sing in a tongue understood by their audiences the better it will be for them and their art."

Voice Examinations for Chicago's Noted Apollo Club

CHICAGO, Aug. 28.—Harrison M. Wild, director of the Apollo Club, will receive new applications for membership in that organization, and examine voices on September 1. He has concluded this year to exempt veteran members from examination. As it is, the active membership of the Apollo Club is limited to 300, and already nearly 500 applications have been filed. The first rehearsal is to take place in Handel Hall September 1. C. E. N.

Miss Guernsey's Success Brings Many Inquiries to Her Manager

Charlotte Guernsey has had such wonderful success singing at Willow Grove under Wassily Leps that she has been re-engaged for the opening next season. On account of her splendid work a great many inquiries have come to her manager, Antonia Sawyer, regarding Miss Guernsey for the coming season.

Mme. Blazeyewicz Back from Vacation

Mme. M. Blazeyewicz, the well-known composer-pianist and teacher, after spending a two months' vacation traveling and resting, will resume her work, teaching piano and harmony, on September 5, in New York.

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MANAGER LAGEN IN NEW QUARTERS

Artists Under His Direction Will Tour All Parts of the United States

Marc Lagen announces the removal of his offices to the Bristol Building at No. 500 Fifth avenue. Mr. Lagen has made great strides in the managerial business this year. He has not only been successful in the booking of his artists, but has organized more than twenty concert courses throughout the country. For the season 1911-12 the bookings of the Lagen list cover the entire continent. Clarence Adler and Fay Cord are booked for twenty appearances in the Middle West; their season opens in Cincinnati and includes Richmond, Ft. Wayne, Lafayette and Petersburg, Ind.; Chicago, Hoopstown and Mattoon, Ill.; Dubuque, Des Moines and Davenport, Iowa, also several Eastern engagements. Inga Hoegsbro and Charlotte Lund are booked for a short tour of Canada in October and an extended tour of the Pacific Coast under the direction of the Metropolitan Musical and Literary Bureau of San Francisco, Cal., later in the season. Frieda Langendorff will not return to America until January 1, 1912. Her season opens in Lowell, Mass., and extends as far West as Kansas. Mme. Langendorff will also appear in a number of joint recitals with Betsy Wyers. Gina Ciaparelli-Viafora and the Hahn Quartet are booked for Newark and Orange, N. J., and several other important engagements. Mme. Viafora will appear in many of the musical events of the country this season. The Hahn Quartet will tour the New England States in May. Anna Hull has been engaged by the Aborn Opera Company for the entire season. Charlotte Herman, the pianist, is booked for Lowell, Fall River, Springfield and Waltham, Mass. She also appears in Orange, Rutherford, Newark and Paterson, N. J. Charles and Arthur Hackett, both tenors, will be in much demand. The vocal quartet that Mr. Lagen is offering to clubs and societies includes Marion May, contralto; Charles Hackett, tenor, and William Simmons, baritone. The soprano will be announced later.



Marc Lagen, the New York Manager of Musical Artists

Mr. Lagen also has the management of Jeanette Durno, the Chicago pianist. Miss Durno will be featured in the East this coming season. She has a splendid record as an artist and is in much demand in the Middle West.

AMBROSE THOMAS CENTENARY

Herman Devries Will Observe Event in Chicago Operatic Revivals

CHICAGO, Aug. 28.—All of the large cities of France and Alsace-Lorraine, together with many other great centers, will, during October, celebrate the centenary anniversary of the birth of Ambrose Thomas (born in Metz in 1811—died in Paris in 1896). At the Grand Opera and the Opéra Comique, in Paris, festivals will be held, engaging all the greatest artists of the French capital in revivals of the master's works. Mary Garden, Maurice Renaud, Charles Dalmorès and probably Geraldine Farrar may appear there. The event will not pass unremembered in Chicago, for Herman Devries, who for twenty-five years enjoyed the personal friendship of Ambrose Thomas, has arranged for a festival to be given here with the students of his opera school, presenting the second scene of the Mad Scene of "Hamlet," third act of "Mignon," scenes from "Francesco da Rimini," "Le Caid," "Raymond," "Mid-Summer's Night Dream," and "La Tonnelli." For these events, undoubtedly, Mr. Devries may be able to enlist the services of a number of artists who have achieved distinction under his direction. During the seven consecutive years Mr. Devries was a member of the Grand Opera and the Opéra Comique in Paris he became thoroughly familiar with the Ambrose Thomas repertoire. C. E. N.

Mme. Frida Ashforth Renews Musical Friendships in Europe

Mme. Frida Ashforth, the American vocal teacher and former operatic star, many of whose pupils are filling important places on European operatic stages, has been spending the past Summer in her usual visit to Europe. After remaining several weeks in Paris, where she renewed her acquaintance with many prominent musicians, she went to Bad Homburg for a short visit.

From there she will go to Cassel to hear a former pupil, Lucy Gates, who has been for two years prima donna coloratura soprano at the Royal Opera in Berlin, sing in a special performance for the Kaiser and the Imperial family. Following this Mme. Ashforth will go to Munich to hear the performances at the Prinz Regenten Theater as a guest of the Princess of Raccowitz, who is well known to the literary world as Helene von Schewitsch.

A DIFFERENCE IN FEES

What Happened When a Newport Hostess Engaged a Prima Donna

It was at Newport, and one of the obtrusively newly rich hostesses was trying to engage a celebrated prima donna to sing at a portentous reception to which the elite had not exactly promised to come, according to Algernon St. John-Brenon, of the New York Telegraph.

"What shall I be expected to pay you for a couple of songs?" said the hostess to the singer.

"Five hundred dollars," was the nonchalant reply.

"What will be the selections that you will sing?"

"I would like to sing the 'Liebestod' from 'Tristan und Isolde' and the 'Ah Perfido' of Beethoven."

"Oh, ridiculous!" said the lady. "My guests would not care for that sort of thing at all. I shall have to ask you to sing a couple of ballads."

"In that case," said the singer, "I shall charge you \$700. I enjoy singing good music. It is painful to sing bad."

The lady winced, but agreed.

Nevertheless she felt that as she had been bested in a bargain she might as well insult the singer. Money is powerful and permits one to do such things.

"You will not be allowed to mingle with my guests," said she.

"In that case," replied the singer, with perfect self-possession, "I shall charge you \$200 less."

Clarence Whitehill Confers with Director Van der Stucken Abroad

Clarence Whitehill has been visiting Frank Van der Stucken, conductor of the Cincinnati Musical Festival, at his home in Hanover, Germany, and going over with him the rôles which Mr. Whitehill is to sing at the coming Festival and in which he is to figure so conspicuously. Whitehill is now in London, where he is rehearsing for the first performance of Puccini's opera, "The Girl of the Golden West," which is to be sung for the first time in English October 1. He is to sing ten performances of this work in the leading cities of Great Britain, after which he returns to America on November 7 to join the Chicago-Philadelphia Opera Company. Mr. Whitehill is also to sing ten performances in the Metropolitan Opera House during the coming season.

Alma Gluck to Open Newark's New Concert Hall

Alma Gluck has been secured to open the New Symphony Auditorium of Newark, N. J., on the evening of October 2. Manager Leschizer, of the Auditorium, desiring to have a distinctly American attraction, decided on Miss Gluck as the most representative. In addition to Miss Gluck Manager Leschizer has secured Herbert Witherspoon, basso, and the Metropolitan Opera House Orchestra, which will be conducted by Victor Herbert, in a program to be made up exclusively of music by American composers.

Armand Marsick, of Paris, is composing an opera based on Byron's "Lara."

MME. SCHUMANN-HEINK RE-ENGAGED FOR BAYREUTH

Famous Contralto Is Retained by Wagnerian Management for the Festival of 1913



Mme. Schumann-Heink and Lilli Lehmann at Bayreuth

Mme. Schumann-Heink has been re-engaged to sing in Bayreuth at the next Festival, two years hence. Her success was equally great at the Festival in Munich, and she has entered into a new contract to return there again.

Mme. Schumann-Heink is to sing a series of orchestral concerts in many of the larger cities in Europe before her return to this country in November next. She opens her next American season with a series of concerts with the Boston Symphony Orchestra, which is to include two concerts in New York City on November 9 and 11. She will also sing with the St. Louis Symphony Orchestra later in the season. Most of the engagements booked for this season are recitals which will take Mme. Schumann-Heink from Maine to California and back.

Evan Williams to Sail for Home September 12

A cable just received by the Quinlan International Musical Agency from Evan Williams, the Welsh tenor, informs them that he will sail from Europe on September 12. Mr. Williams has fully recovered from his recent illness and changed the date of his sailing so as to make a number of new records for the Gramophone Company of London. His first appearances after his return will be at the Worcester Festival on September 29.

Success for S. William Brady's Pupils

S. William Brady, the young singing teacher who has made a big name for himself through his pupils, among whom are such artists as Miriam Ardini, Grace Breen, Siegfried Philip and Olive Ullrich, has just received a letter from his former teacher, Mattioli, the celebrated teacher and authority of the voice of Cincinnati, who has been touring abroad during the Summer. Mattioli, in his letter to Mr. Brady, sounds high praise for Miss Ardini, whom he heard.

'Cellist Dubinsky Playing in Ravinia Park Concerts

Vladimir Dubinsky, the 'cellist, has been engaged by the Minneapolis Symphony Orchestra for the position of first 'cellist for two weeks at Ravinia Park, Chicago, Ill. The season started on August 28.

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PREPARE FOR PHILA. OPERA OPENING

Mary Garden's "Carmen" a Feature of Season's First Night, on November 3—Plans of the Local Operatic Society

PHILADELPHIA, August 28.—Although the local opera season is not to be opened until November 3, when Mary Garden will for the first time in her career sing the rôle of *Carmen*, already there are lively doings up at the Metropolitan, where costumers, carpenters and scene painters are busily preparing for the weeks to come.

Last season there was some talk of inserting a new row of boxes across the front of the orchestra circle, thus eliminating the vast space in which the hundreds of two and three dollar seats are located, but it has been decided—and doubtlessly with much wisdom—not to make this change, although several new boxes are to be put in on both sides of the stage. These will not, however, interfere with the view from the circle, though the extra boxes will help supply the demands for these exclusive vantage points coveted by social satellites. It has been found necessary to construct a new set of scenery for the production of "Samson et Dalila," in which Mme. Gerville-Réache is to make her reappearance, as the elaborate scenery used by Mr. Hammerstein was badly damaged by a heavy rain which flooded the basement of the Opera House, two or three months ago.

Apropos of the début of Miss Garden in "Carmen," on the first night of the season, it is interesting to note that the supporting cast will be practically the same as that which appeared in Bizet's opera when the initial performance was given in the new house Tuesday evening, November 17, 1908, as Dalmorès will again have the part of *Don José*, Dufranne that of the toreador and Alice Zeppilli will once more warble *Michaela's* aria. The *Carmen* on that occasion was Maria Labia. This year's holders of boxes at the Metropolitan will, with a few exceptions, be the same as last. New subscriptions are pouring in, it is said, and the officials of the company are hopeful of a large attendance throughout the season.

Operatic Society's Plans

S. Behrens, musical director of the Philadelphia Operatic Society, has been trying out new voices for the chorus, as a number of new singers, especially male, are needed for the first production of the season, late in October, when "Carmen" will be sung, with Nancis E. France-Cranmer in the title rôle. Other performances scheduled for the season are: January 25, "Lucia" and "The Ballet of the Seasons," from "The Sicilian Vespers;" April 25, "The Lily of Killarney." The first performance of "Carmen" in Philadelphia was conducted by Mr. Behrens many years ago, and by a curious coincidence he will conduct what might be called the anniversary performance by the operatic society.

Creatore has taken Willow Grove by storm. The music made by this eccentric but musically Italian conductor and his brass band has set people talking, and it is quite the thing, during these last weeks of the Summer season, to go out to the "Grove" and get carried away with the spirited interpretations of the effusive Creatore and his temperamental players.

One of the novelties of the coming musical season is announced for February 5 at the Academy of Music, when G. Valdemar Olsen, who has made a study of Norse songs, proposes to give a concert wholly made up of them, in commemoration of the birthday of Ole Bull. A mixed chorus of 100 voices will have the assistance of a prominent Scandinavian soloist.

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SINGS OLD-TIME SONGS

Mary Cheney Specializes in "Three Centuries of English Ballads"



Mary Cheney in Her Costume for Her Recital of "Old-Time Songs"

Mary Cheney, a singer whose abilities are well known in the East, will offer a unique program this next season under the management of E. S. Brown. Owing to the many commendations received because of the charm of her renderings of "Old-Time" songs she will present an entire program in costume during the coming Win-

places—gave its first concert of the season in Guild Hall at that place last Friday evening, under the direction of F. Edmund Edmunds. The soloists were Adelaide Dickinson, soprano; Nelson Chestnut, tenor, and Arthur Seymour, baritone, with Florence Stuebgen as accompanist.

The Coombs Conservatory of Music, directed by Gilbert Raymond Coombs, this Summer has been considerably enlarged and improved, and the coming season is expected to be able to accommodate 2,500 boarding pupils.

How Mme. Saltzman-Stevens Was Engaged

Mme. Minnie Saltzman-Stevens, the American prima donna, who has been signed by Andreas Dippel for the coming

season of the Philadelphia-Chicago Company, was engaged in an unusual and speedy manner. It seems that while taking the cure at Carlsbad this Summer Mr. Dippel met Mr. Edward T. Stotesbury, the well-known banker, art patron and public-spirited citizen of Philadelphia, and, as the latter's guest, went by automobile to Bayreuth to attend a performance of "Die Walküre," in which Mme. Saltzman-Stevens was singing. The audience acclaimed the soprano enthusiastically, and both Mr. Stotesbury and Mr. Dippel were so much impressed that after the second act they visited her behind the scenes and had her affix her signature to a contract which makes her a member of the local opera company for three years. A. L. T.

MRS. SAWYER'S ARTISTS

New York Manager Announces Attractions for Coming Musical Season

Antonia Sawyer, the New York manager, who has built up a successful bureau in a comparatively short time, has just issued her announcement for the season 1911-1912. Her circular is in the form of a four sheet folder and the makeup is most artistically designed in light and dark blue. Kathleen Parlow, the violinist; Katharine Goodson, the pianist, and Ernesto Consolo, the Italian pianist, are the features of the list; Henriette Wakefield, mezzo-contralto of the Metropolitan Opera House; Philip Spooner, the American tenor; Gisela Weber, the noted violinist; Ethel Altemus, the American pianist; Charlotte Guernsey, soprano of the Chicago Grand Opera Company; Adelaide Gernon Lewis, contralto; Laura Combs, soprano; Minna Kaufmann, soprano; Margeret Adsit Barrell, mezzo-contralto, and Emil Hofmann, baritone, are other artists who will appear under her management. In addition to these already mentioned Mrs. Sawyer will handle the affairs of Dorothea Thullen, lyric soprano; Alice Preston, soprano; Anne Irene Larkin, reader, and Henriette Weber, pianist in melodramas; Vincent Czerwinski, baritone; Gertrude C. Duffey, coloratura soprano; Renee Schieber, coloratura soprano; the Russian Trio and the American Symphony Orchestra, Henry Liff conductor.

A Home for Italian Comic Opera

A home for Italian comic opera has been found in the Teatro Garibaldi, in Third street, New York. The season will be opened on September 2 with "The Geisha." Director Canepa, who was recently identified with the Palermo Comic Opera Company, will be retained in the same capacity in this case.

ter entitled "Three Centuries of English Ballads."

This program will contain English ballads by composers before Arne and Purcell, as well as compositions by those writers, songs of the eighteenth and early nineteenth centuries, and songs by such American composers as Lang, Chadwick, Foote, Cadman, Rogers and Parker.

This special program will not interfere with Miss Cheney's activities in recital and oratorio or as an interpreter of Welsh songs.

NEXT PACIFIC SÄNGERFEST

Walla Walla Delegation Wins Consent to Entertain in 1912

LOS ANGELES, CAL., Aug. 22.—While the Los Angeles delegation to the Sängersfest at Seattle did not succeed in winning the next meeting, it has set the machinery in motion for a meet here in 1914. The local delegation made a warm contest for the 1912 meeting, but was worsted by the Walla Walla people, supported by the north-of-Frisco delegations.

For some time there has been under way a plan for the subdivision of the Pacific Coast German singing societies into three sections, each holding its own meetings, but with triennial contests involving all. The North Pacific section would have its headquarters at Seattle, the Pacific, at San Francisco, and the Southern Pacific at Los Angeles. The distances are so great along the coast that it is hard to get full representation from one end of the jurisdiction to the other, as at present arranged. Not many complete societies can travel 1,500 to 1,800 miles to a meeting.

It is thought that the plan officially set in motion at this meeting will be approved by the constituent societies and will be productive of a much enlarged interest in the field of German song. W. F. G.



Francis Charles Maria di Rialp

Francis Charles Maria di Rialp, formerly a noted singer and teacher, died recently at his home near Milford, Pa. He was born near Barcelona, Spain, in 1840, and studied piano under a pupil of Berlioz and theory with Balart, most of his student days being spent in Paris. Subsequently he served in the Spanish Army in the war against Morocco. Tietjens, the celebrated singer, brought him to the notice of Col. James Henry Mapleson, and he was engaged shortly thereafter as accompanist to the prima donna. Then he went to London, where he remained in Mapleson's service for sixteen years, filling many important functions in connection with the opera company and being associated

Frederick Rullman

Frederick Rullman, the well-known theatrical publisher, died at his New York residence on August 24 of cancer. Mr. Rullman was an especially familiar figure to opera-goers through the publication of most of the librettos in use at the Metropolitan Opera House. He was fifty-two years of age.

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OPERA TOO COSTLY HERE

Justice Hendrick Thinks New York Should Get Better Results for Its Outlay

LONDON, Aug. 26.—Opera costs far too much in New York, declared Supreme Court Justice Hendrick a few days ago after his return from the Bayreuth festival. "My opinion after hearing 'Die Walküre' sung at Bayreuth and many times in America," he is quoted as having said, "is that Americans are not getting what they are paying for in opera. In New York it costs more than anywhere else in the world. Prodigious salaries are paid to the singers and producers, and while those responsible for opera in New York probably have no lessons to learn from Europe they should give the New York public better results for the money paid."

"It is decidedly unfortunate for American opera that Mr. Hammerstein has transferred his energies to London. His opera house here is a beautiful building, and a big effort will be made to show London what an American manager can do. I believe it will be successful."

OPPORTUNITIES FOR TEACHERS

Small Towns in Far West a Good Field for Musical Pedagogues

SALT LAKE CITY, Utah, Aug. 22.—Thomas Giles, pianist, and David Reese, tenor, both of Salt Lake, returned this week from their concert trip through fifteen towns in Utah. "A condition which surprised us beyond measure," declares Mr. Giles, "was the unusually large number of high grade pianos found in the smaller towns we visited. In every place we played we had little difficulty in finding the best of pianos and with so few exceptions they are not worth mentioning, the instruments were in tune. In two of the most remote towns we visited we found splendid grand pianos."

"Then, again, we were particularly impressed by the appeal that was made to our audiences by the better class of music. While the musical opportunities of the people of these towns must necessarily have been pretty slim they have evidently made the most of such opportunities and the chance for music teachers in some of these small towns is excellent at present. There are scores of young men and women in these places who would readily patronize a competent, industrious music teacher."

L. S. G.

Mme. Beatrice Goldie Prepares for an Active Season

Mme. Beatrice Goldie reports that last season was the busiest she has ever experienced as a teacher, and that already things point to a much busier one the coming

year, as never before at this early date has she had so many applications from pupils wishing to study with her. Mme. Goldie is *en rapport* with all musical matters, and vocal pupils in her studio are given the advantage of musical lectures and frequent opportunities to hear and become acquainted with musical celebrities. Last season she gave several concerts of more than usual interest. In addition to her studio work she has for some time past been the conductor of the chorus of the Women's Philharmonic Society, which position, however, she has resigned in order to accept the leadership of the Bel Canto Club of New York.

NEW "HYMN TO LIBERTY"

Three Notable Performances of Work This Month

The "Hymn to Liberty," by Arthur Farwell, which had its first hearing at the City Hall celebration, New York, on Fourth of July of the present year, had three notable hearings in the month of August.

The first was at the open air music festival at Seneca Park, Rochester, N. Y., on the 10th. The hymn was given with chorus and band, led by Theodore Dossenbach. The number of persons who heard the programs of the festival are estimated at from fifty to sixty thousand. Commissioner Frank G. Newell is the originator of this festival.

The Hymn to Liberty was incorporated into the "Pageant of Thetford," in Vermont, held during August 12-15. This was one of the most carefully prepared pageants yet given in America and was conducted by William Chauncy Langdon, of the Russell Sage Foundation.

The third hearing of the hymn was at the MacDowell Festival at Peterboro, N. Y., on August 16.

MME. GOOLD'S MAINE CONCERTS

Soprano Appears with Success at Prout's Neck and Scarborough Beach

Edith Chapman Goold, the young American soprano, scored a success of imposing dimensions at a concert given recently at the Country Club, Prout's Neck, Me. Mme. Goold's lovely voice has never been heard to better advantage. She sang with exquisite refinement and taste songs by Hil-dach, Strauss, Franz, Grieg, Huhn, Rummel, Schindler and others. The remarkable clearness of her enunciation in French, German and English songs thoroughly amazed and delighted her hearers, and she had to give a number of encores.

Mme. Goold repeated the same recital at Scarborough Beach, Me., on August 21, having been engaged to give it by Mrs. Raymond (Annie Louise Cary) and Mrs. J. R. Custer.

ANOTHER BAYREUTH FESTIVAL ENDED

Metropolitan's New Singers and American "Kundry" Conspicuous Elements in Artistic Success of This Year's Performance—"Parsifal" Staging Improved

BAYREUTH, Germany, Aug. 21.—With a seventh performance of "Parsifal" the Bayreuth Festival for 1911 came to a close yesterday. That Bayreuth still holds its own in the interest and curiosity of the musical public the world over has been once more demonstrated by this Summer's crowds. The approaching expiration of the "Parsifal" monopoly is of course in itself sufficient to stimulate the general desire to hear and see a Wagner's musical apotheosis of the Holy Grail in its holy of holies before it loses its glamor by being merged into the regular repertoire of the rank and file of lyric stages everywhere. The experience of previous years of opening the festival with every seat sold in advance has been repeated—likewise the experience of the last two festivals with ingenious evasions of the rule forbidding ticket-holders to transfer their seats to others.

The new outfit of scenery and costumes provided for "Parsifal" from designs by Karl von Poukowski has been welcomed. "Die Meistersinger," too, which has not been given here for twelve years, has been freshly and effectively dressed up by Prof. Bruckner of Vienna, while the "Ring" has profited by Hans Thoma's acute and individual instinct for decorative effect in costumes and scenery. Most noteworthy of all have been the improvements made by Siegfried Wagner in the stage management of "Parsifal." In the second act, for instance, the transition has been made vastly more imposing. Instead of collapsing somewhat melodramatically into the earth Klingsor's palace now disappears as by magic, while a garden scene in a most agreeable color scheme takes its place in a manner baffling to the eye. Similarly the later scenic problems of the work have been solved in a much more satisfactory manner than heretofore.

This year's casts have contained numerous elements of special interest to American visitors, for several of the most conspicuously successful of the singers not only are new to Bayreuth, but are to be heard in America next winter. Minnie Saltzman-Stevens, the new American soprano, who is to head the German wing of Andreas Dippel's Chicago company, has been singing *Kundry* for the first time, as Anna von Mildenburg's alternate. Though not yet grown to the full stature of the rôle's essential import, she invests the part with rare vocal opulence. It is in "Die Walküre" that she does her finest work, for her *Sieglinde* is a well-rounded and beautiful impersonation. Hermann Weil, the Stuttgart baritone, engaged to take Walter Soomer's place at the Metropolitan, is a notably fine *Amfortas*. Both vocally and temperamentally he is unusually well equipped. His *Hans Sachs* and *Gunter*, as well as his *Amfortas*, have been most satisfactory. Another *Amfortas* has been Werner Engel, and of course Walter Soomer's *Hans Sachs* is familiar to New Yorkers. Margarethe Matzenauer's work here in the "Ring" augurs well for the contributions she will make to the artistic success of the Metropolitan's German performances next season, while Heinrich Schulz's *Beckmesser* in "Die Meistersinger" has already demonstrated that in this Wiesbaden basso also Mr. Gatti-Casazza has made a valuable acquisition.

The two *Parsifals* have offered a striking contrast. Ernest Van Dyck, who has sung the rôle eighty times, though not in recent years, is now seriously hampered by vocal deterioration. Heinrich Hensel, on the other hand, has a fresh voice of fine caliber, but he is seriously lacking, apparently, in the histrionic ability that enables Van Dyck to interest as a character delineator where he fails vocally. Hensel has also sung *Loge*. Mme. Schumann-Heink has been gladly welcomed back to her old rôles, and Ellen Gulbranson's *Brünnhilde*—almost a Bayreuth "fixtured"—has again won the ap-

plause of loyal admirers. Gertrude Rennyson is another favorite who has been conspicuous this year and whose popularity with Bayreuth enthusiasts has been confirmed.

The festival, on the whole, has been one of the most successful artistically of late years, though of course the casts have not been by any means uniformly even. There have been some distressingly weak spots, but not quite so many as usual. While the problems of orchestral ensemble remain unsolved, Dr. Karl Muck, Michael Balling and Hans Richter have achieved, on the whole, admirable results with a band drawn from the four corners of Germany and lacking the requisite amount of rehearsals to form a perfect unit.

It is whispered that a special festival may be held next year, with "Die Meistersinger" repeated, to justify the expense laid out on the new staging and costuming for this Summer. This plan, it will be recalled, was adopted when "Lohengrin" was newly mounted three years ago. H. E. J.

TESTIMONIAL TO MR. SORLIN

Enjoyable Concert Given at Allenhurst for Well-Known 'Cellist

A testimonial concert was tendered to Victor Sorlin, the 'cellist, at the Allenhurst Club, Allenhurst, N. J., on Sunday evening, August 20. The soloists were Roa Eaton, soprano, of New York, and the Criterion Male Quartet. The hall of the club was crowded with a large and brilliant audience.

An orchestra composed of members of the New York Festival Orchestra was heard in compositions by Thomas, Karganoff and Mendelssohn. The feature of the evening was the singing of Miss Eaton, who gave the "Voce di Primavera" of Johann Strauss with a fine command of coloratura technique and great brilliancy. She was encored and responded with old Dr. Arne's "The Lass with the Delicate Air," with which she again won success. Her songs, Cadman's "From the Land of the Sky-blue Water" and Woodman's "A Birthday," gave proof of her ability as an interpreter, and her enunciation was excellent. Little's "In My Garden" pleased the audience greatly. Julia Waixel played the accompaniments in her usual excellent manner. The Criterion Quartet was received with favor in compositions by Buck, Van de Water and Bullard. Solos were also heard by Messrs. Sorlin, Wield, Chalmers and Rensch.

Southern Musical People Visit New York

Mrs. R. L. Cox, president of the Treble Clef Club of Houston, Tex., and one of the most prominent musical personages of that State, was in New York this week closing contracts for the appearance of celebrities in her city. Harry Loeb, of the New Orleans Philharmonic Society, was another visitor in the metropolis.

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Gisela Weber, the violinist, will play with the Atlanta Symphony Orchestra on November 19 and in Nashville on November 23.

Helena Lewyn, the pianist, has been engaged by the Ladies Music Club, Fort Wayne, Ind., for their first concert which will be given on October 13.

Herbert Miller, the Chicago oratorio and concert baritone, together with his wife, is spending a vacation season fishing in the wilds of Northern Wisconsin.

Messrs. Haensel & Jones have booked Frederic Martin, the basso, for an appearance with the Minneapolis Symphony Orchestra, Sunday, December 31.

Genevieve Wheat-Boal, contralto, has been spending a week in Chicago, after a most strenuous season as soloist with the Minneapolis Symphony Orchestra.

Frank E. Streeter, organist, of Providence, broke his wrist recently while traveling in Canada. It is feared that it will be many months before he is able to play again.

Otakar Gregor, a young Bohemian violinist, will make his American debut at Carnegie Hall, New York, on October 8. After that he will make a concert tour of the country.

George Bach, of Milwaukee, the well-known bandmaster and orchestra leader, will have charge of the orchestral directing at the Schenuit Conservatory of Music, which is located there.

Robert Stevens has returned to Chicago after a long absence in the West. He is playing the organ at St. James's Methodist Church, and is to have charge of the music at the Chicago University.

Mme. Jeanne Jomelli, the soprano, has been engaged for both the Nashville and Memphis musical courses. These two courses are among the largest which will be given in this country next season.

Daniel E. Nevin, of Pittsburgh, Pa., has been receiving congratulations on the acceptance of his tuneful opera, "The Powder Puff," by Lew Fields. It will be produced first in Chicago this Winter.

Freda Klemm, soprano, has been engaged as soloist at the Lexington in Baltimore, Md. She sang several selections Sunday evening in a charming and artistic manner with accompaniments by August Rietdorf.

W. S. Moorehead, a native of Baltimore, has composed a comic opera entitled "Avalon," which will be produced in New York next season. Mr. Moorehead left Baltimore four years ago to live in Los Angeles, Cal.

Among the many engagements booked for Alessandro Bonci by his managers, Messrs. Haensel and Jones, is a song recital at Converse College, Spartanburg, of which Arthur L. Manchester is the musical director.

Felix Fox, the Boston pianist, is booked for recitals in Fitchfield, Haverhill, Worcester, Springfield, New Bedford, Mass., and Portland, Me., according to an announcement made by J. E. Francke, the New York manager.

Clifford Wilkins and John M. Roberts, two well-known Pittsburgh singers, who took part in concerts this Summer at Ocean Grove, and who are now in Europe, are expected home in a week or two to resume their choir work in Pittsburgh.

Katherine Hendrickson, pianist, and Georgia Powell, reader, gave the fourth

of a series of lecture recitals at the Hotel Denton, Canon City, Col., recently. The musical numbers included compositions of Nevin, Schubert and Schumann.

The second August recital by pupils of the Scott School of Music and Expression, Pueblo, Col., was given on August 14. Piano and violin works by Mendelssohn, Rubinstein, Kullak, Mascagni, Schumann and Raff were given in fine style.

Four talented Salt Lake City girls are on their way home from a long course of musical study in Paris—Edan Evans, soprano; Eva Crawford, soprano; Hazel Barnes, contralto, and Ella Nielsen, pianist, comprise the quartet of Salt Laker.

The Hahn Quartet, of Philadelphia, will appear in three concerts in Philadelphia and three concerts in Germantown this season. They are also booked for Orange and Newark, N. J., in February and a tour of the New England States in the Spring.

Pewaukee Lake, Wis., Summer visitors are to be entertained in a few days by local amateurs in an original operetta by Herbert P. Stothart and Alcan Hirsch. The cast is made up of local talent entirely, and includes two choruses, male and female.

The Beethoven Brass Quartet of St. Denis, Md., has been organized with the following members: Edward Hitzelberger, Lee Hitzelberger, Clement Forgan and William Sybert. The quartet will be under the direction of Julius E. Gottschalk.

Inga Hoegsbro, the Scandinavian pianist, has returned to New York from a Summer vacation spent at Nahant, Mass. Miss Hoegsbro will spend this month working on her programs for her Canadian and Pacific coast concert tours. She will feature northern music.

Horatio Connell, the baritone, has been engaged as soloist for the Spring tour of the Minneapolis Symphony Orchestra. The tour begins April 8 and ends June 8. Mr. Connell's managers, Messrs. Haensel & Jones, report an especially heavy demand for this sterling artist.

An elopement from the Hotel Martinique at Asbury Park, N. J., was recorded August 23, when Frank W. Bloomer, manager of the house, was married in New York to Edith Mae Clover. Miss Clover is a pianist and her playing in informal musicales first attracted the manager.

Katharine Goodson, the English pianist, who returns for a tour next season, adds to her list of concerts the Philadelphia Orchestra, the New York Symphony Orchestra, recitals in Buffalo, Raleigh, N. C., and one in Siegfried Leschziner's new symphony auditorium in Newark, N. J.

Anna Hull, the Swedish soprano, has been engaged by the Aborn Opera Company for a tour of nine months. Miss Hull will go with the Western company playing the "Bohemian Girl." She will also be heard next Spring in one of the Grand Opera companies managed by the Aborns.

Mrs. Reata Woodruff, who, as Reata Winfield, toured this country and Europe for several seasons, as solo violinist with Sousa's Band, was married, August 23, to Councilman Alfred H. Magee, of Atlantic Highlands, N. J. Mrs. Magee divorced her first husband, John S. Woodruff, in Reno, recently.

While the plans of the Pittsburgh Orchestra Association have not been announced for the coming season, the indications are that a number of prominent orchestras will be brought to Pittsburgh to give concerts, thus in a measure taking the place of the now defunct Pittsburgh Orchestra.

New engagements announced by Antonia Sawyer for Kathleen Parlow, the violinist, are the New York Symphony, Saturday, November 11, Brooklyn, and Sunday, November 12, New York; also recitals in Siegfried Leschziner's new Symphony Auditorium in Newark, N. J.; Raleigh, N. C., and Nashville, Tenn.

Mrs. Jennie F. W. Johnson, the Chicago contralto, who enjoyed a busy season with a number of out-of-town engagements last year, has been engaged to appear with such important organizations as the Mendelssohn Club, Harmonic Club of Cleveland and the Handel and Haydn Society of Boston during the coming season.

Mrs. Eleanor Fisher, an accomplished pianist and one of the best accompanists in the West, will be associated with the tour of Marcus Kellerman, the baritone, and Mme. Staberg-Hall, soprano. The company leave for the West on September 25, where they are booked for a six weeks' tour in the leading cities.

Evangeline Larry, of Providence, who went to Europe in May, is at Fontainebleau studying the violin with M. Rémy, following a course of lessons in Paris under Edouard Nadaud, of the Conservatoire Nationale de Musique. On her return Miss Larry will teach at her studio in the Conrad Building, Providence.

Alma Green has received an appointment as piano teacher at the Western Maryland College, Westminster, Md. Miss Green, whose home is in Green Bay, Wis., is a graduate from the New England Conservatory of Music, and has had training under some of the well-known masters at the oldest American music school.

"An Evening of Music and Readings" was given at the Rampart Apartments, Los Angeles, Cal., on August 17. Those who participated were Joseph Dupuy, tenor; Frederick Grover, violinist; Will Garro-way, pianist, and Helen Heindon, reader. The musical numbers were works of Gade, Leoncavallo, Ronald and Dvorák.

Hollis Edson Davinney, a popular young Pittsburgh baritone, has been re-elected instructor of music at the Pittsburgh Academy. He is the bass of the Second Presbyterian Church quartet and chorus, of which James Stephan Martin is the conductor. Edward Vaughn, tenor of the quartet, has been in Europe for several weeks.

Plans for a monster concert are being made in Milwaukee by the Von Steuben Monument Association. About 1,200 musicians will take part. The Harvester Band has offered its services, and invitations have been sent out to the various musical societies of the city. Several soloists will be engaged. The date selected is November 11.

Edgar Bayliss, an organist of Stockton, Cal., who has spent most of the Summer in Salt Lake City, Utah, was heard in a recital in the latter city last week in company with Helen Marie Hughes and Helen Hughes, both of California. The performance of Massenet's "Meditation," as given by organ, harp and violin, was exceedingly effective.

The new choir of Brown Memorial Presbyterian Church in Baltimore, Md., will begin its duties September 3 with Frank J. Taylor, director. The choir is composed of Roberta Glanville, soprano; Christina Schutz, contralto; Frank J. Taylor, tenor, and John C. Thomas, baritone. John B. Ramsay is chairman of the music committee.

An excellent series of concerts and recitals for the coming season has been promised to Ripon, Wis., by Professor Bintliff, of the Ripon College of Music. The Danish violinist, Shovgaard, with his company, consisting of Alice McClung, pianist, and May Warner, soprano, will give the first concert. The department of music of the college will soon open with a large attendance.

The Philharmonic Society, of Eau Claire, Wis., will give a series of four concerts this Fall and Winter, presenting some of the best musical attractions in the country. At the first concert the society will present the Alice Nielsen Operatic Company; at the second, Rudolph Ganz, the Swiss pianist, with Lilla Ormond, mezzo-soprano, and at the third and last, Oscar Seagle, baritone.

Grace Hall-Riheldaffer, soprano, who is spending her vacation at Lake Sabula, Pa., gave a recital on August 24 at the Lutheran Church, Dubois, Pa. She was received

with much enthusiasm for her excellent work in an exacting program. She gave songs by Verdi, Cadman, Brahms; Strauss, Handel, Schneider, Weil and Arne with much beauty of voice and interpretative understanding.

Pauline Dahl has joined the faculty of the Gunn Piano Studio, in the Fine Arts Building, Chicago. Prudence Neff, of the same faculty, was accorded a hearing last Thursday evening in association with the Russian Symphony Orchestra, selecting as a medium for expression that most difficult number, the first movement of Tchaikowsky's B Flat Minor Concerto. In response to encores she gave a light selection by Von Bülow.

Morris Andrews, of Salt Lake City, was graduated this Summer with honors from the music school at Culver, Ind., where he was offered the position of instructor on the violin at graduation. Mr. Andrews has accepted the offer, and will return to Indiana next month to enter on his new duties. Mr. Andrews took the first violin prize at the Wandamere Eisteddfod and has played a great deal in Salt Lake orchestras, including the Salt Lake Symphony.

One of the important factors in the program at the State Fair to be held in Milwaukee next month will be the music, for which ten bands have been engaged. Of these bands the best known is Pat Conway's, composed of sixty players, of New York, with a large number of soloists. There will also be bands from the larger cities of Wisconsin: Clauder's, of forty pieces, from Milwaukee; the Manitowoc Marine Band; the Watertown Military Band; the Tomah Concert Band; Cone's Fourth Regiment Band, of Wausau, and the Grand Rapids, Mich., Band.

Blind Man Invents Musical Instrument

An exhibition of a new invention will be given this afternoon at the reading room and library for the blind by Joseph Gannon, a man who is blind. The invention is a new harp with violin attached, and the strings of both are set on the same board, which is above instead of below, as in ordinary harps.—San Francisco Call.

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[Continued from page 2]

ument to the indefatigable energy of 'Hunyadi!'

"Unhappily Apollinary was more gifted with a capacity for taking trouble than for accomplishing great musical results. So in the end he dropped art, got married and became a lawyer."

Godowsky is something of an athlete—quite a good deal of one in fact, says Mr. Adler.

"I was at the seashore at Heringsdorf with him one Summer. He had a mania for climbing up a small mountain and then sliding all the way down, and on certain occasions he would run immensely long distances. He never appeared to grow tired, for his foot technic is apparently equivalent to that which he has at hand. And he would never hesitate at rushing over a very narrow and unguarded bridge spanning a little river, the crossing of which seldom failed to cause me considerable dizziness.

"To afford the master some tangible proof of its affection the class once determined to give him a flower shower. Each student was to contribute three marks—some gave more—and all kinds of flowers as well as large laurel wreaths were procured. The event was arranged for a day on which the master was playing in the Beethoven Saal in Berlin. At a given signal he was to be pelted with the flowers. I gave the signal and soon he was literally bombarded. He was buried in blossoms. They struck him in the face, and even found their way into the piano so that they had later to be removed from among the wires. He was deeply moved by this little manifestation of esteem."

Reisenauer's Enthusiasm

One of Mr. Adler's most esteemed mentors was the late Albert Reisenauer, and concerning him he relates several interesting anecdotes. "When I first went to him," says the young pianist, "I chose as a test piece Beethoven's sonata op. 90. 'Ah! I am glad,' he said, 'for to me it is one of the best. Listen to me, I shall play it for you,' and he immediately sat down and

did so. After concluding it he made a number of comments and then ordered me to go ahead. I went through the sonata in my style, whereupon he made more suggestions and criticisms and finally ended by playing it all over again. Then I had to give another hearing of it, and then, with further explanations, he played it through a fourth time. My lesson was to have lasted an hour. Three hours had elapsed when we finally disposed of that sonata.

"During my studies with him I became strongly addicted to the writings of Ibsen, and for a year gave myself completely up to them. I read not only all the plays and poems in German and English—I tried the Norwegian, but—I devoured with equal avidity all I could find about him. One night I had a discussion with a friend. We became so possessed with my favorite topic that it was six in the morning before we finally adjourned our conference. I knew to my disgust that I had a piano lesson in two hours, and was intensely nervous at the idea of the pitiable exhibition I should make of myself. I drank a cup of coffee and tried to collect my wits, but when I arrived at Reisenauer's I was trembling and my nerves were on edge. To my immense surprise, though, my overstrung nervous condition made me play exceptionally well. When I had finished I told my teacher that I was very tired, as I had been up all night.

"Up all night! What were you doing?" he asked.

"I told him. He shook his head disapprovingly.

"That is very bad," he said, "and bound to do you a great deal of harm. If you have got to stay up all night, do it very, very seldom—never more than three times a week."

"Occasionally he became angry at me. I played Liszt's ninth Rhapsody for him one day and made a number of technical slips. 'Listen to me and see how it should be played,' he exclaimed in anger. He played, and for every mistake that I had made he made three."

Busoni is another pianist for whom Mr. Adler entertains an intense admiration. "He is profoundly idealistic," he declares, "and is devoted heart and soul to his art. But at the same time he would give his last penny to an artist whom he found in need and whom he recognized as deserving."

It is a delight to hear Clarence Adler talk of Rafael Joseffy, for his stock of information relative to the wonderful musician, whose friendship he has long enjoyed is vast and rich in interest.

"It is all very well to talk of going to Europe to find musical atmosphere and so on but when it comes to real piano instruction, teachings of a kind that cannot be duplicated the world over, why should we leave America while such a master as Joseffy is still among us? To study with him even for a brief time is a never-to-be-forgotten life experience. What a personality and how poetic his methods of instruction! In the space of three minutes he can give you food for reflection sufficient for six months."

Joseffy's Hospitality

"If he is little inclined to expose himself to publicity these days he is none the less one of the most hospitable and charming men one could well dream of. When I returned from Europe last week I telephoned to his place in Tarrytown and was invited to come up there immediately. 'I have the flag out for you already,' he said. When I arrived both he and his wife seemed to be endeavoring to outdo themselves in welcoming me. I was not allowed to leave until after 10 o'clock in the evening. At the table the pianist had my name spelled out in plums and he seemed constantly

eager to have me eating. When I was leaving he stuffed my pockets with cigars in such a way that I could not have refused them even if I had wanted to.

"One of the most charming characteristics of Joseffy is the manner in which he reverences his masters, Liszt, Tausig and others. So many who have attained a high rank in the artistic sphere are too snobbish to condescend to this. The stories that he can relate about great pianists of the present and past are innumerable and the manner in which he does so is unforgettable."

Mr. Adler is a close friend of Mischa Elman, whose home in Holland he visited this Summer. His admiration for the violinist's musical abilities quite apart from his violin playing is unbounded and he asserts that Elman is the possessor of a tenor voice of exceptional beauty—one that might well enable him to develop into a singer of the first water should he ever take it into his head to abandon the violin. He frequently accompanied him in the private performance of sonatas and incidentally noted that Elman's musical tastes are so catholic that even comic operas are to be found in his music collection.

Anton Hekking, the 'cellist, is another upon whom Mr. Adler looks with especial gratitude. It was Hekking who took note of the young American's genius in Berlin and who organized a trio for him to the astonishment of the Berlin critics who found much difficulty in understanding how the renowned artist could condescend to play in a trio the two other members of which were still both young and obscure. Such was the interest taken by the 'cellist in his protégé that he would go to his house and sit by the piano for hours listening to his practising.

Mr. Adler will this season appear in concerts under the management of Marc Lagen, of New York. H. F. P.

"Classical" Music Not So Popular, After All, in Boston

BOSTON, MASS., Aug. 26.—There is going to be a large sign erected in Winthrop Square, Charleston, bearing aloft the device, "Don't shoot the conductor; he's only doing as he's told." And the conductor will henceforth wear a fire helmet and a football suit. This is because of the unseemly conduct of a Boston music crank, who, not favoring the school of composition represented by a "classical" overture in progress, hurled a large and over-ripe melon at the head of the bandmaster. That individual, more sensitive apparently to the needs of the hour than the music commission who hired him, ducked just in time for the fragrant missile to pass over his head. In the dire confusion that followed officers quickly distributed themselves in the crowd, but the disturber of the peace was not discovered. The conductor, however, saw light. He changed his program and a series of topical songs met with instantaneous success, thus filling a demand in the hungry hearts of the populace to be appeased by neither Strauss nor Sibelius nor Debussy. O. D.

Mrs. Morrill to Reopen New York Vocal Studios September 15

Laura E. Morrill, the New York vocal teacher, will reopen her New York studio at the "Chelsea" on September 15. She is at present in Larchmont, N. Y., and has done considerable teaching during the Summer. Among her pupils have been Louise Burt, Frida Hilbrause, Jessie Northcroft, Rose Paye, Bertha Barnes, Laurence Paetzold, Herbert Nason and Clarence Bawden. Noria Malli, contralto, and pupil of Mme. Morrill, has been engaged to replace Mme. Duchène in the "Naughty Marietta" company with Trentini. Lillia Snelling, another of her pupils, has secured some noteworthy Western concert engagements. Three of Mme. Morrill's pupils have been engaged for the New York Church of the Disciples.

CLARA F. SCHMITT'S SUCCESS

Pupil of Cecile Behrens Wins Favor in Buffalo and Detroit

Clara F. Schmitt, pianist, a pupil of Cecile Behrens, the New York teacher, recently played at an evening musicale in Buffalo, performing a ballade by Mankell, for which she received insistent applause.



Clara F. Schmitt

The brother of the composer was present, as were also prominent Buffalo musicians, who were most enthusiastic in their praise of the young woman's artistry. In Detroit Miss Schmitt was soloist at a private reception and banquet, and received as a token of her success a gold necklace. Miss Behrens has been most successful in her training of young students. In addition to Miss Schmitt she was the teacher of Angela Gianelli, who is now studying with Josef Lhévinne in Berlin.

Olive L. Booth, Soprano, Gives Recital at Mount Pocono, Pa.

The Summer guests of the Elvin, Mount Pocono, Pa., were recently treated to an evening of music by Olive L. Booth, the New York soprano. Her program was: "Ashes of Roses," by Mary Knight Wood; "Mélisande," by Alma Goetz; "My Dearie," by Julian Pascal; "Cradle Hymn," by MacDowell; "Charmont Papillons," by Wekerlin, and "Obstination," by Fontenailles. She was well received and gave as encores "My Laddie," by William Thayer, and "Annie Laurie," both of which she sang unaccompanied. Miss Booth is spending the Summer at Mount Pocono and will return to New York on October 1 to reopen her vocal studio.

Gatty Sellars, Organist, in Concerts Abroad

Gatty Sellars, the English organist who recently sailed for London after a successful concert season in the United States and Canada, is now giving concerts in England with the King's trumpeter, William Short, L. R. A. M., principal trumpeter of the King's private band and state trumpeter of England, having assisted in the Coronation music. Mr. Sellars will return to America next season, having been booked for a large number of concerts.

Composer Kriens at Work Abroad

Christian Kriens, the young American violinist-composer, has been spending his vacation abroad in various countries. In addition to having several of his works performed with great success he has been composing at St. Malo, Bretagne, and will return to this country shortly with a number of new works. Musicians will recall the several works by Mr. Kriens, played with success by the Barrère Ensemble and other organizations and will anticipate with pleasure the hearing of other works from his pen.

Walter Bogert in the Canadian Rockies

Walter Bogert, the vocal instructor, is spending his vacation in the Rocky Mountains of Canada. He will travel as far West as Seattle and return to New York on September 15. He will resume teaching at his new studio in "The Lincoln," 130 Claremont avenue, on October 1. He has already booked several dates for recitals of folk songs, and one on "Königskinder" before the Wednesday Afternoon Musical Club of Bridgeport, Conn.

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MacDOWELL'S MUSIC FEATURE OF MISS GOODSON'S PROGRAMS

[Continued from page 2]

her plans, her studio proved a rival interest. Decorated with many fine casts by the old Italian masters, this is one of the most alluring musical "workshops" in London. The walls of a large recess, in which stand two grand pianos on a raised platform, are entirely covered with a remarkable collection of autographed photographs of the musical "salt of the earth," an inscription on each telling of the high esteem in which Miss Goodson's artistic accomplishments are held by the originals. Among this unique collection—to mention a few—is a large photograph of Leschetizky, her famous master, inscribed: "To the fair fairy on the piano, Katharine Goodson." Other celebrities represented in this galaxy include Paderewski, Ysaye, Kubelik, Gerardy, Joachim, the Kneisel Quartet, Maud Powell, Gabrilowitsch, Mark Hambourg,

Willy Hess, Hartmann, Schütt, Arthur Foote, Mme. Samaroff, Helen Hopekirk, the famous conductors, Richter, Nikisch, Weingartner, Safonoff, Mlynarski, Oberhoffer, Schwickerath, Müller-Reuter. Signed photos of Mr. Roosevelt, Mark Twain and of Beatrice Harraden are also there.

In response to a suggestion to that effect, Miss Goodson indignantly denied that with her it seemed all work and no play.

"You infer that because I am in town in August," she protested, "but I am here for a labor of love. You see, the Summer is the only sure time I can give to my pupils. They keep me in town from May to the end of August, and next to my husband I am more interested in them and their work than in anybody or anything. Quite a number of them are American girls who come to England during the Summer especially to be with me. It will not be long,

however, before I shall desert even them, for in a fortnight we shall be climbing in Switzerland. We go on September 1 to our dear Hotel Bear in the Grindelwald and remain there until October 1."

"And still rise early?"

"Exactly, earlier. There, as at home I begin the day with an hour's work before breakfast. But the last week of my holiday I shall work even harder than that, as I play with the Berlin Philharmonic Orchestra on October 5, and on October 12, I have a recital there in the Beethoven Saal. Oh, the climbing comes in, all right, Don't worry about that. Last year I was just as busy with my work during my holiday, but we managed to climb the Breithorn, which stands at 15,000 feet."

And yet Miss Goodson claims she is not energetic.

VALENTINE WALLACE.

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